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SATURDAY, APRIL 3, 1875.

LITERATURE

THE PERILS OF CRITICISM.

THE appearance of the *Athenæum* in the Law Courts is so rare, and the amount of damages recently given against it by a Scotch jury was so extreme, that we owe to our readers some explanation of the circumstances of the case. In the year 1874, Messrs. W. & A. K. Johnston forwarded to the *Athenæum* a collection of maps bearing the title of 'The Edinburgh Educational Atlas.' The name was a new one; the date on the title-page was 1874. Not unnaturally supposing that the atlas was a new one, we sent it to the late Dr. Beke for review; and the article written by that eminent geographer was published in this journal without alteration. That article condemned the atlas, though by no means harshly, as not likely to maintain the special character of the firm, "It being one which might have been prepared at the work-table of any map-maker of ordinary ability." The writer denied that the atlas was "the work" of the late Dr. Keith Johnston or of his son; stating, as among his reasons for this conclusion, that there were blunders, particularly in the maps of the Lake Districts of South Africa, which betrayed the absence of the well-known geographical skill of these gentlemen. We must, by the way, remind our readers that Dr. Beke, like ourselves, was under the impression that the atlas was a new one. He also put forth, as a reason for his conclusion that the atlas was not the work of Mr. Keith Johnston, the statement that he was not now connected with the firm, having gone to seek his fortune in Paraguay. It was this, as we understand the ruling of the Judge, which brought the article within the gripe of a Scotch jury. Mr. T. B. Johnston asked for 5,000*l.* damages: an Edinburgh jury, in a fine liberal spirit, gave him 1,275*l.*

The forms of Scotch law are mysterious, and they must be handled with due humility and hesitation. But so far as we can comprehend them, they preclude justification being pleaded in defence of an article, unless the defendant is prepared to establish the truth, not only of what the article says, but of all the plaintiff chooses to say it implies. A plaintiff, it would appear, may put any meaning he likes on an article; and the defendant cannot justify the article to any effect without undertaking to prove the truth of the meaning which the plaintiff has chosen to ascribe to it. Thus, in the present case, the plaintiff maintained that the article contained a distinct charge against him of a purpose to deceive the public. The position of the *Athenæum* was that the article, fairly construed, could admit of no such interpretation; and it followed from this that the *Athenæum* was not permitted to justify the criticism complained of to any effect or in any degree. Under such a remarkable system of pleading, criticism can have but a poor chance. Yet some things did come out at the trial which—as showing the good faith of Dr. Beke—it is right the public should know. As the *Times* puts it, "Dr. Beke seems to have been correct in saying that the Edinburgh firm no longer

enjoys the benefit of the only living Keith Johnston's continuous assistance." Mr. T. B. Johnston admitted that Mr. Keith Johnston sailed in January, 1874, for Paraguay, and that in the spring of 1872 he had accepted the appointment,—we believe he received a salary of 120*l.* per annum,—of assistant curator of maps to the Geographical Society. Mr. Keith Johnston must be supposed to have intended to devote himself to its duties, and, at all events, it may surely be presumed that, since then, he can hardly have given the same attention to the business of Mr. T. B. Johnston as he did before. Further, the evidence showed that Mr. Keith Johnston had not revised the maps for the atlas in question since May, 1871; and that, in maps published by him in 1872, he had embodied the results of geographical discoveries subsequent to 1871, which were not embodied in the maps of 1874. Whether in the science of geography a map published in 1874 can with correctness be said to be the work of a man who has not seen it since 1871, is a point which we leave to the decision of geographers. Mr. T. B. Johnston himself said that, in the case of an advancing science, such an expression would fairly be held as implying that the man's mental work had been given up to the date of publication. Dr. Beke thought he saw evidence in some of these maps that Mr. Keith Johnston's mind had not been given to them up to the date of publication; it now turns out that it had not been given to them since May, 1871. In this particular we do not think the plaintiff has taken much by the investigation.

A few words may be given to explain the genesis of 'The Educational Atlas.' In 1861, it seems, Messrs. Johnston received an order from Messrs. Griffin and Bohn to supply some twenty maps for a new issue of a *Gazetteer*, of which the latter firm were the publishers. The *Gazetteer*, accompanied by the maps, was brought out in sixteen monthly parts, at the price, if we mistake not, of 1*l.* each, and also as a volume. Whether this publication was successful or not we can hardly say: 24,300 impressions were supplied by the Edinburgh firm, but 5,000 of them were disposed of by auction by Messrs. Hodgson as late as 1873 for 2*l.* 15*s.* Long before that, however, Messrs. Johnston had put the maps before the public in another form. Having re-furnished the *Gazetteer* maps, they published the bulk of them, along with several new maps of a similar character, in 1865, as 'The New Cabinet Atlas,' at 2*5s.* In 1869, we believe this to be the correct date, the firm hit upon a notable plan of making yet further use of their property. They determined to issue the same work under two titles, and the plates were entrusted for revision to Mr. Keith Johnston. Returned by him to the firm in 1871, the maps were, however, not given to the world till 1874; and then came out, at a guinea, 'The New Cabinet Atlas,' still retaining the adjective "new," and the same work, with the maps differently coloured, under the name of 'The Edinburgh Educational Atlas,' at the price of half a guinea. No hint was given in the book that these atlases, which bore 1874 on their title-pages, had not been touched by Mr. Keith Johnston since 1871; nor were we informed that 'The

Educational Atlas,' at half a guinea, was really the same as 'The New Cabinet Atlas,' at a guinea, although printed on thinner paper and not adorned with a gilt edging. There is, however, no essential difference except in price, and we should imagine that in actual cost the difference between the two atlases amounts to some two shillings only. 'The Educational Atlas' has, in fact, nothing educational about it except its name. The maps were not constructed primarily for school use; they are overcrowded with names, and yet omit names which ought, we should imagine, to be found in any school atlas. The schoolboy who has read the story of one of the greatest of England's naval battles must not look for Cape La Hogue in Messrs. Johnston's map of France. The great mining academy of Freiberg seems, if we may believe the map of Germany, to have disappeared from among the educational glories of Saxony; Essen, the birthplace of the Krupp guns, is unknown to 'The Educational Atlas'; and, to repeat one of Dr. Beke's criticisms, two streams, neither of which, according to the cartographer's own showing, reaches the Nile, are dubbed "The Sources of the Nile"! As for "Green-island," which Mr. Johnston imagines to be a "rock," it is a place of some importance, and is to be found in Black's 'General Atlas,' Philip's 'Imperial Library Atlas,' Blackie's 'Imperial Atlas,' and other works of an elementary character. But we need not review the book again, and we only hope Messrs. Johnston may profit by these remarks, as they did by those we made upon their 'War Map of the Gold Coast,' and avail themselves of our corrections in the next edition of 'The Educational Atlas.'

The spirit in which the case was conducted deserves remark. Mr. T. B. Johnston, in the witness-box, said that the *Athenæum* had not noticed a publication of his firm recently sent for review, "because they could not abuse it; and as they did not wish to praise it, they had let it alone." And yet he had to admit that, since the date of the article complained of, the *Athenæum* had reviewed "very favourably" one of his publications; and that for twenty years, with the exception of this article and one other, the *Athenæum* had been "fair and generous" to him in the tone of its reviews. One of his counsel, as reported in the *Scotsman*, insinuated to the jury that the article was owing to envy of the Messrs. Johnston's prosperity on the part of some rival house "to whose claims the *Athenæum* might be more favourable." Another of his counsel—also as reported in the *Scotsman*—described the late Dr. Beke as not a fair and honourable critic, and maintained that "a less open and a less honourable journal than the *Athenæum* it would be difficult to find." We have nothing to say against these gentlemen. They spoke, we presume, in accordance with their instructions. But a verdict obtained by such attacks on the repute of this journal, and such aspersions on the memory of an eminent man of science, can carry no weight. It can do us no harm, and it will do the plaintiff no good. The reputation of Mr. T. B. Johnston's firm must be maintained by successes of a very different character; and notwithstanding the motives which he has charitably ascribed to us, we heartily hope it may be so maintained.

This verdict, especially looking to the amount of the damages, we cannot but consider as a serious blow to the liberty of the press. For what the enormous sum of 1,275*l.* was given it is hard to guess. We would remind our readers, that so far as we fell into error regarding Mr. Keith Johnston's connexion with the atlas, we did our utmost to rectify that error. In the very next number of the *Athenæum* we published a letter from the plaintiff's firm, stating the matter in their own way; and we expressed our regret that we had been mistaken. No journal could have done more. No doubt we adhered to our view that there were blunders in the maps, and that the atlas is full of mistakes we still maintain; but surely not even Scotch law would hold that to be beyond the due limits of criticism. So far as we can see evidence of actual loss sustained there was none. It was all matter of opinion; and the only independent opinions given were those of a paper-maker, who is M.P. for Edinburgh, and of two Edinburgh publishers. Now, though the estimate which the jury, so guided, formed of the power of the *Athenæum* to injure is undoubtedly flattering, it has also an unpleasing side; and its consequences may be wider than at first sight appears. By some singular fiction of Scotch law, Englishmen who have any property belonging to them in Scotland, can be dragged from their natural domicile, and exposed to the tender mercies of Scotch juries. If the damages given against the *Athenæum* are to be taken as a specimen of what Scotch juries in general would consider the proper consolation to a Scotch publisher for a hostile review in the London press, a very wide question indeed is opened up. By no law of *comitis* between nations can English newspapers be expected to notice Scotch publications only when they are prepared to praise them; and if, when they may chance to condemn them, they are to be called before Edinburgh juries to answer for the supposed injury to Scotch interests, they will be careful how they meddle with such publications at all. Nobody with impunity shall write a hostile criticism on our books will be the Scottish publishers' reading of the national motto. A commanding position, no doubt; but one which the press of another country will hardly accept. For we are not altogether without a remedy. We can find safety in silence. Carried out to its legitimate consequences, the recent verdict would make any English journal pause before touching such dangerous material as Scotch publications,—a result for which Scotch publishers would not have much cause to be grateful to Mr. T. B. Johnston. The *Times* thus sums up the whole matter:—"From every point of view, Mr. Johnston's recent action strikes a blow at the independence of criticism; and we feel sure that the precedent he has set, and the more important one as to the scale of damages adopted by the Edinburgh jury, will be generally condemned."

We cannot conclude without expressing our thanks for the generous offers we have received of subscriptions towards the payment of the expenses this trial has brought upon us. One gentleman alone volunteered a contribution of 100*l.*, and many others have expressed a wish to aid us. We are not the less grateful for them, because we feel compelled to decline

to avail ourselves of their assistance. We have always striven to be honest and competent critics of the works we review, and when our criticisms entail such penalties upon us as the Edinburgh jury has chosen to inflict we are prepared to meet them. To us the question has never been a matter of pounds, shillings, and pence. Had it been so viewed by this journal, nothing would have been more easy than to avoid incurring any expense whatever. But economy of this sort has never been the aim of the *Athenæum*. Our object has been to maintain the dignity and independence of journalism, and we shall not stoop to move for a new trial on the ground of excessive damages, or in any way to bargain about them. Mr. Johnston is welcome to such consolation as the jury has awarded him. We have, however, to thank the eminent geographers who both before and since the verdict have communicated to us their approval of Dr. Beke's review, and who have endorsed the opinion expressed at the trial by Mr. Clements Markham and Mr. Trelawny Saunders, that Dr. Beke was justified in inferring from internal evidence that 'The Educational Atlas' was not "the work" of Keith Johnston *secundus*. The jury has sided with Mr. T. B. Johnston, but we may safely say that the world of science has pronounced in favour of the *Athenæum*.

England and Russia in the East. By Major-General Sir Henry Rawlinson. (Murray.)

It is difficult to imagine what can have been Sir H. Rawlinson's object in publishing these papers. Had they been re-written with care, there is no doubt that they might have been made into an admirable history of Central Asia, but of histories we have already too many; nor is the subject one of such complexity as to admit of a large number of various expositions; while, as it is, these papers, being joined together by no link, are but the narrative of isolated portions of history, interesting enough, perhaps, in themselves, but of little moment when compared with fuller accounts of the same subject.

The work before us is composed of three parts, it may be said. The first is a history of Persia, partly taken from an article published in the *Calcutta Review* in 1849 and partly written now; the second traces the progress of Russia in Turkestan, and describes the country, while the inevitable Afghan, with the "policy of annexation" looming in the distance, forms the bulk of the last; the book ending with a further appeal for the occupation of Herat and Candahar, by way of "creating, without loss of time, a direct barrier in Afghanistan against further Russian encroachment."

It is no work of ours to write an essay attacking Sir H. Rawlinson's views; he has long since identified himself with the party whose policy he here supports, nor is the question one upon which argument is of much avail. Russia has no real hold upon Turkestan to the west of Viernyi; her administration is incapable and corrupt; her power for good or evil is exaggerated; she is trembling at every moment for her possessions, knowing that we could do ten times as much to injure her as she could to damage us; all these facts are, or ought to be, well known to the veriest tyro in Central Asiatic affairs; but Sir H. Rawlinson being an

Englishman, or rather an Anglo-Indian, sees none of these things. He believes that Russia's advance is but one uniform plot, laid in St. Petersburg, and carried out by obedient generals, while the truth is simply that St. Petersburg is frightened to death by the occasional doings of irrepressible commanders, anxious to obtain the "St. George." He believes in "Russian gold," in intrigues with Shere Ali and Yakub Khan, and refuses to see the real state of matters: a power pushed into a comfortless, costly, and unpleasant situation, and wishing with all its heart that it could get rid of the whole business. "Russia take India! What would she do with it when she had it?" said a "Tashkentian" to the writer of this article; "I don't know whether we could do you much harm; I don't think so; but I am sure of this, that if you Englishmen chose to lift your little finger, there would not be one of us left here the day after."

Sir H. Rawlinson has given us a disquisition on Persia, as one of the countries threatened by Russian invasion. Why could he not, at the same time, have given us an account of Russian movements in China? It would have been far more interesting and more valuable, for, if Russian influence in Central Asia means anything, it does not threaten distant India or barren Persia, but the great, defenceless, ill-governed human hive of the East.

His chapters on the Russian advance and position in Central Asia are interesting, as showing what different ideas, different writers, all able and thoughtful, can derive from the same material, when nationality and prejudice stand in the way of the truth; but, as we have now not to occupy ourselves with the author's political views, but with the merits of his book, we turn our attention to the latter. The want of personal acquaintance with Central Asia, or of a friend with such acquaintance, is grievously felt at almost every step. We find a statement, repeated in almost every book on Central Asia, which mentions "the strong fortress of Nau," near Khodjent, "where the road from Kokand and Khodjent strikes off to Bokhara." "Strikes off" would imply at least that some other main road left the Kokand-Bokhara road at Nau; none does so; the Bokhara road passes through without a bend; nor is there any town of importance near, to which such a branch road could run. Nor is Nau "a strong fortress"; it is a mere village of mud-huts, roofed with piles of straw, and without even an embrasure hole. The battle of Irdjar is passed over in a few contemptuous words, whereas on it in reality depended the whole of the Russian dominion in Turkestan, and it was as nearly lost by the Russians as battle ever was. Statements, too, that the population of Tashkent is 50,000, and that Ush and Uratubé are of "hardly less importance," should scarcely have passed muster in 1865, when Tashkent was taken, but they certainly ought not to be allowed to stand without note ten years later; while we should think the person who told Sir H. Rawlinson that Russia had "often proposed" to build a great wall along her Siberian Cossack line, a distance of over 2,000 miles, to protect herself from Kirghiz incursions, really drew too much on his imagination for his facts.

The sum total of the author's views is given at the end of his book. He adopts the favourite Anglo-Indian phraseology, and declares that

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Herát is the "key of India,"—a statement which we have never thoroughly understood; that Merv is only such and such a distance from Herát; and thence, although the Russians are not yet at Merv, or anywhere near it, deduces black schemes of iniquity forming in the mind of General Kaufmann, the feeblest and most incapable of Russia's many feeble and incapable governor-generals. Sir H. Rawlinson's ideas represent so perfectly the commonplace of the Anglo-Indian mind, that we may easily prophesy for them a great success. His conclusion will meet with a cordial response from most Englishmen who dabble in Central Asian politics:—

"Russia by advancing on Merv evidently means mischief. She would never embark on an enterprise of so perilous a nature for mere purposes of trade or police. Political objects of high import could alone justify the movement. Those objects necessarily point to Herát, which would lie at the mercy of a European power holding Merv, and from whence India would be seriously threatened. Herát possesses natural advantages of quite an exceptional importance. It is the frontier town between Persia and India. It is connected by high roads with the capitals of all the surrounding countries, with Cabul through the Hazáréh hills, with Balkh and Bokhárd through Mymenéh, with Khiva through Merv, with Meshed, with Yezd and Isfahán, with Seistán and with Candahar. It enjoys an admirable climate, and is situated in the midst of one of the most fertile and populous valleys in Asia. Above all, the city itself is surrounded by earth-works of the most colossal character, dating from pre-historic times, and which, with the adaptations and improvements of modern science, might be rendered quite impregnable to an Asiatic force. Russia in possession of Herát would have a gripe on the throat of India. She would, indeed, in virtue of the position, command the military resources, both of Persia and Afghánistán, and would thus oblige us at once to increase our frontier army by at least 20,000 fresh British troops. Viewing, then, the question as merely one of finance, it may be assumed that our advance above the passes and occupation of Herát would be the cheapest insurance against Russia that we could effect for the benefit of our great Indian estate. . . . There is one other aspect of the question that requires explanation. Some of our best authorities on Central Asian politics maintain that not only should we incur an enormous and useless expenditure in advancing to meet Russia above the passes, but that we should be intensifying tenfold the difficulties of our position. They believe that we should everywhere meet with hatred and resistance, that we should thus throw the Afgháns into the hands of Russia, who would, in fact, when she advanced, be hailed by them as a deliverer rather than opposed as an invader. My own experience points in an exactly contrary direction, and I am happy to find my views corroborated by the independent testimony of our latest travellers. Believing, as I do, the Western Afgháns to be the most contemptible of enemies, and hardly, therefore, caring to consider the possibility of a skirmish in the Bolán or Khojek passes, the only defensible positions on the line from Scinde to Herát, I still feel satisfied that we should generally receive the warm support of the great mass of the population in the districts that we traversed. The Syuds of Fishín, the Atchikzyes of the Khojek, who adhered to us in all our troubles in 1841–42, the Parawán peasantry of Candahar, the mercantile and agricultural classes throughout the country, would one and all thron to us for support and protection. Mindful of past benefits, hopeful of future favours, they would bring in their camels from the desert and empty their granaries of corn to supply our wants, as they did in those days when, although Ghizai and Cabul were lost and an army had perished in the passes, we were safe

and strong and triumphant at Candahar. The only parties from whom we should experience ill-will would be the priesthood and a few of the Duráni chiefs; and they might be called upon to retire to Cabul. Most assuredly, as far as the disposition of the natives is concerned, we should not have more difficulty in governing Candahar and Herát than the Russians encounter in governing Tashkend and Samarcand; whilst our long familiarity with Eastern administration, our special knowledge of Western Afghánistán, our consideration for Mahomedan prejudices, our prestige, our high reputation for justice and good faith, ought to make the task of maintaining the position far more easy to us than to our less experienced Northern neighbours. I will only say one word in conclusion, that I counsel nothing rash or premature. If Russia remained encamped on the Caspian, we should not, of course, leave the valley of the Indus. So long as she held aloof from Merv, we should hold aloof from Herát; but if she deliberately threw down the gauntlet, she must expect it to be taken up. We could not, as the guardians of the interests of India, permit her, on the pretext of curbing the Turcomans or establishing a trade route through Asia, to take up a position unopposed on the Murgháb, which would compromise the safety of Herát. That city is both strategically and politically an indispensable bulwark of India, and we cannot and will not allow its future fate to be at the disposition of a foreign power.

"December, 1874."

In conclusion, while regretting that Sir Henry Rawlinson has ever been induced to publish a volume which can do little harm to the experienced, but which may do great harm to those who read thinking of his great and well-earned reputation, we may say that the ethnological and geographical part of the work in chapter iv. is well written, while he truly foresees the great danger of Russia in the future, the Galtchas, or Iranian mountaineers of the Zarafshan and Shakri Sabz, who will some day make another Caucasus for Russia in those distant parts.

There are a good many slips, due to careless correction of the proofs. We have Petrowski for Perofski, on one page, with the name correctly spelt afterwards, while *v*'s and *w*'s alternate all through in the Russian names with the most puzzling irregularity. The map of Central Asia is decidedly above the average.

THE ANGLO-SAXON GOSPELS.

The Gospels of St. Mark and St. Luke, in Anglo-Saxon and Northumbrian Versions, synoptically arranged, with Collations exhibiting all the Readings of all the MSS.
Edited by the Rev. Walter W. Skeat, M.A.
2 vols. (Cambridge, University Press.)

NEARLY twenty years ago the late Mr. Kemble planned for the Syndics of the Cambridge Press an edition of the Early-English Gospels, embracing all the versions which have come down to us in Anglo-Saxon and old Northumbrian. The Gospel of Matthew was still passing through the press when Mr. Kemble's death, in the spring of 1857, arrested, and for a time seemed to have frustrated, the work. As, however, twenty-four chapters of St. Matthew were already printed off, "the Syndics of the University Press, instead of suffering so good a project to fall entirely to the ground, resolved to carry on the printing of the work, as far at least as the conclusion of the first Gospel" which accordingly, in the course of the following year, was finished and

published under the editorship of Mr. Hardwick. Strangely enough, Mr. Kemble had left behind him no notes nor memoranda whatever as to the work, so that nothing was known even of the MSS. which he had used for his text and various readings, much less of the reasons which had weighed with him in the choice of these authorities. An examination of all the known MSS. *de novo* resulted in the identification of the sources of his text and readings, and enabled Mr. Hardwick, so far as these were concerned, to complete the work on the plan on which it had been commenced; but the prefatory matter in which Mr. Kemble would doubtless have pointed out the characteristics of the various texts, and the plan he had before him in printing them as he did, seemed lost for ever. These facts, however, and probably a great deal more than Mr. Kemble had discovered as to the history and character of the originals, have been re-discovered by the Rev. W. W. Skeat, who, about four years ago, made proposals to the Syndics of the University Press for the continuation of the work so long interrupted. To these proposals they fortunately acceded; and, in consequence, the Gospel of St. Mark appeared, under Mr. Skeat's editorship, in 1871, while the Gospel of St. Luke now lies before us. We have learned a good deal as to the way in which Early English MSS. ought to be edited even since the days of Kemble; and Mr. Skeat's text, while following the same arrangement as that of his predecessor, represents the originals even more faithfully in such matters as the use and non-use of capital letters and accents, and the indication of the original contractions which Kemble tacitly expanded. In an interesting Introduction to each of his volumes the editor, moreover, fully describes the sources of the various texts, and points out for the first time their dependence on each other; his facts, it must be confessed, amply justifying Mr. Kemble's plan of exhibiting them as the very best that could have been adopted. There are, as Mr. Skeat shows, three MSS. in the West Saxon, or "classical" dialect of Anglo-Saxon, belonging to the latter part of the tenth century, two of which, the Bodley and Cotton, agree so closely as to be practically duplicates, while both differ so little, and in such unimportant particulars, from a third, the Corpus MS., as to show that all are directly derived from a common original no longer in existence. In the reign of Stephen, a copy (the Royal MS.) was made from the Bodley MS. by a scribe, who, while scarcely changing the phraseology of his copy to the extent of a single word, altered the grammatical inflections to those of his own day. This version formed, in its turn, the exemplar for still another one (the Hatton MS.), executed in the reign of Henry the Second, and showing a still greater change of grammatical forms, while preserving the same verbal identity. The plan observed in printing these various recensions is to give the Corpus and the Hatton MSS. in parallel columns on the first page of each folio, with all the various readings of the Cotton and Bodley underneath the first, and those of the Royal MS. under the second, so that the reader has the earliest and latest forms of the text open before him, and the intermediate ones exhibited in the notes beneath. The opposite page of the folio shows the old North Anglian gloss to the Lindisfarne Gospels or Durham Book, along

with the Latin text, apart from which it is barely coherent, and, at the bottom, the gloss to the Rushworth MS. At a single opening the reader thus sees all that has come down to us of the vernacular versions of the Gospels current in the "English undefined" of pre-Conquest times, and the result is a work of solid worth, satisfactory in the very highest degree, equally creditable to the hand that planned it and to the eminent scholarship and scrupulous care of the present editor. Before even the interest of the version itself, and the quaint beauty of the language in which the translators, to use the words of a writer but little removed from their own time—

Wald on Inglis schaw,
And ger our lewed brether knawe,
Quat alle the god-spelles saies,
That falles till the sunnen-dayes,

is the interest which attaches to the changes made in the English tongue during the two eventful centuries which elapsed between the reign of that Ethelred, whose "unready" arm first opened England to foreign foes, and the first king of that Angevin line whose partiality to foreign favourites first drew Saxon and Norman into some common action as Englishmen. But the amalgamation was not yet; and the latest text of these Gospels still shows the native tongue in the reign of Henry Plantagenet, as uncontaminated and free from French influence as it was in the days of Ælfric and Wulfstan. Yet the changes which it has undergone are eminently instructive; not the less so that they are the changes which, sooner or later, have befallen all Teutonic tongues, altogether apart from conquest. Here we have the sinking of all the final unaccented vowels into *e*, the passage of final *m* into *n*, as in High German (and we may add Greek also), and the incipient loss of *n* itself. As Mr. Skeat remarks, "the adoption of *-en* for *-an*," and he might have said for *-um*, "was but the prelude to dropping this final consonant altogether; so that, whilst in Mark ii. 5, *laman* becomes *lamen* (as elsewhere *godum* becomes *goden*), two verses above it is written *lame*; whilst in ii. 4 we find *asendan* for *asendan* in the plural. Nothing can be clearer than the gradual process of corruption of the infinitive mood of verbs. In earlier MSS. we find, e. g., *singan*, to sing; shortly before 1200, it is *singen*; soon after that date it became *singē*, a dissyllable. About 1400, the necessity of sounding the final *-e* was but slight; but the word continued to be often written *singe* for some time after the final *-e* ceased to be pronounced. In course of time, the *e* was generally rejected as useless, and hence our modern *sing*." In Chaucer, we see one of the steps of the change actually in progress: the *en* is retained where useful for rhyme or rhythm; where it would be an encumbrance it sinks to *ē*, which again is even mute before a vowel. The Hatton MS. shows us the beginning of many modern innovations; already in some words the *c* is becoming *ch*, as in *ich*, *eche*, *mychel*, *elch*, *riche*, *chylde*; the change of the older *sc* into *ss* and *ssc* in *Iudeisse*, *Iudeissce*, and of *eo* into *yo*, as in *hyo* for *heo*, she, seems to prefigure the use of *ss* for *sh*, and the similar employment of *y* in the *Ayenbit*. The falling away of difficult consonants is seen in *reod*, *rere*, *remende*, *rof*, for *hreed*, *hryre*, *hrymende*, *hrof*. Among other notable changes we may quote *asundre*,

nanen, *refe* (Chaucer's *reve*), *dayg*, *pas castelles*, *ferding*, *broðren*, for the older *onsundran*, *nænegum*, *gerefæ*, *daeg*, *pas castellu*, *feorðling*, *gebroðru*. The change of *ðara cilda cruman* into *pare chyldrene crumen* shows that the plural *children* is older in Southern English than has often been supposed; an early instance of the modern possessive plural is seen in *senden on kinges husen* for the older *synd on cyninga husum*; the supplanting of the old verb *wesan* by *beon* is seen in *hal beo þu* for the older *hal wes þu*; and the need that had begun to be felt for auxiliary forms in the subjunctive mood, already becoming confounded with the indicative, is seen in the later *pæt mines drihtenes moder scolde to me cume* compared with the older *þ mines drihtnes modor to me cume*. In grammar, as well as in phonology, the language was changing; or rather the phonological changes, "levelling" the terminal inflections, necessitated grammatical ones in order to preserve distinctness of meaning.

The discovery of the true relations between these versions has disposed of various theories which have heretofore been in vogue. There are some people who find it difficult to get rid of the idea of an absolutely "natural" in language, their absolutely natural being, of course, what is accidentally habitual to themselves, and they cannot realize the idea that the uneducated *oi πολλοι* of any nation could ever have spoken a highly inflected language, which to them seems artificial, and takes much scholarship to "do composition" in. According to them, there must always have been side by side with these "classical" forms of speech (elaborated by the learned of ancient times to be studied by the learned of the present) popular forms of the language of a much "simpler" (i. e. more modern) structure. The Hatton Gospels of the reign of Henry the Second have been cited by no less an authority than Sir F. Palgrave as a specimen of "a colloquial language, approaching nearly to modern English, which seems to have existed concurrently with the more cultivated" Anglo-Saxon of Alfred and Ælfric. Colloquial speech is, of course, always in advance of "written language," simply because it, and it only, is language, and writing only its picture; and living beings change faster even than photographs can keep pace with them; but every picture was once "after life," and every written language was once living and spoken by the people. Then also Mr. Skeat shows us how blunderingly Mr. Thorpe described the various MSS. in the Preface to his edition of the Gospels, characterizing one as "barbarous," another as "earlier," and a third as "purer," when they are actually of the same age, and practically identical in their readings. Mr. Skeat is in his element when following up the dim and fortuitous indications which point out the source of an old transcriber's copy, or show the mutual relations of two manuscripts, the *liaison* between which has hitherto been unsuspected. Every English scholar knows what he has done in this respect for the existing texts of William's Vision of Piers Plowman; and here again he has not only lucidly and convincingly shown us the pedigree of the West Saxon MSS., but is the first to point out with regard to (a great part of) the Rushworth gloss, that it is

simply a copy of that of the Lindisfarne. Errors that in the latter are easily seen through are sometimes copied into the Rushworth in such a manner that this gloss is unintelligible without a reference to the other, the Latin text of which it follows to the neglect of its own in places where the readings differ. We use the parenthetical words "(a great part of)" because Mr. Skeat, no doubt owing to his labours having begun with St. Mark, has not pointed out that his discovery does not apply to the Rushworth version of St. Matthew, but only to the other three Evangelists. For, curiously enough, the Rushworth Matthew is a translation of an entirely different character from the gloss to the rest of the MS., with the exception of the first three verses of the eighteenth chapter of St. John, in which the St. Matthew version again appears. The two differ in dialect, for the Rushworth, where it follows the Lindisfarne version, is, like it, in the old Northumbrian or North Anglian, with a tendency to be slightly more northern, perhaps as being somewhat later, than its original; but the translation of St. Matthew is in a dialect which differs but little from the West Saxon of the period, and may probably be Mercian or, at least, West Saxon written by a Midland man. Moreover, the Rushworth where it follows the Lindisfarne is, like it, a mere verbal gloss, following all the inversions of the Latin text, and so not really readable apart from it; but the Rushworth Matthew is virtually an independent version, for while not always absolutely conformed to Teutonic construction, it departs sufficiently from the Latin to be distinctly intelligible of itself. As a specimen, we may take Matthew xxv. 34, which in the Lindisfarne is glossed:—

"þonne he cuðeð þe cyning ȝæm ȝa ȝe to suiðrum his biðon hia, Cymneð gie gebloedas fadore mines, byes vð agneges gegearewað iuh ric from frysðo middangeardes."

And in the Rushworth version is rendered—

"þonne cwæð se cyning þæm be on þa swiðran halfe his beon, cymeð geleasade mines fader, gesittasð rice þe eow geiarwad wæs from setniisse middangeardes."

As a contrast, we may compare a passage from the two glosses, where the Rushworth follows the Lindisfarne; for example, Luke ii. 10 is in the latter,—

"ðe cuðeð ȝæm se engel, nallað ge ondreda; heono forðon ic bodigo iuh gefea mið miclum þið allum folce."

In the Rushworth—

"ðe cweð ȝæm ȝe engel, nallað ge ondreda; heono forðon ic bodigo iow gifeo miclne þet bið allum folche."

Now, what is the conclusion to be derived from these differences? Were the two portions of the Rushworth gloss,—being, as they are, in distinct dialects, the one also apparently an original work, and the other a later copy of the Lindisfarne gloss,—were they produced at different periods and when the MS. was in different parts of England? This seems, at first sight, plausible, the more so as the handwriting of the gloss to St. Matthew differs from that of the greater part of the rest of the Gospels, and at the end of that Gospel we are told by the glosser himself, "Farman presbyter þas boc þus gleosede," while at the end of St. John we are asked to "pray for Owun who glossed this book." But a closer

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examination abundantly proves that the two portions of the gloss are contemporary, and owe their differences to the different nativity of their writers. Not only did Farman gloss St. Matthew, but he also commenced St. Mark, where his handwriting suddenly ceases with the word *sat* (*hleonadun*), in the middle of the fifteenth verse of the second chapter. And in this, his portion of St. Mark, he does not give us an independent version, as he has done in St. Matthew, but a verbal copy of the Lindisfarne, with its grammatical inflections southerncized. Clearly, then, the Lindisfarne gloss came to the knowledge of Farman when he had reached the end of St. Matthew, and he began using it for his Mark, till tired of mere transcription, he stopped in the middle of a verse, and left Owun to go on with it. This view is completely confirmed by Owun's colophon to St. John, already referred to, which is "De min bruche gibidda fore owun ðe ðas poc glossede. fermen ðæm preoste at harawude hæfe nu poc awritene." "Who makes use of me, pray for Owun who glossed this book. For Farman the priest at Harwood (*I*) have now written the book." This, by the way, is erroneously translated in the *Surtees* edition (Introduction to St. John) as "Let him who profits by my labour pray for Owun who glossed this book, (*and*) for Farman the priest at Harewood (*who has*) now written this book." By the express statement of Owun then, as well as by the internal evidence of the gloss, his work was contemporary with that of Farman; and it is interesting to find the latter again taking up the pen at John xviii. 1-3, and giving us three verses of independent translation of the same quality as his rendering of Matthew, which have a striking effect in the midst of Owun's copy of the northern gloss. The Monastery of Harwood, in the West Riding of Yorkshire, was near enough the Mercian border to include inmates of Midland as well as Northern extraction. "Farman, the presbyter," was evidently one of the former: that Owun was one of the latter is apparent from the fact that his copy of the Lindisfarne is evidently more decidedly and consistently northern than the original, and is thus of some value in investigating the progress of the northern tongue, of which the remains are so scanty. The date of the gloss to the Lindisfarne Gospels is satisfactorily fixed in the latter half of the tenth century, the glosser Aldred having inserted in the "Ritual of Durham," also glossed by him, a date referred with certainty to the year 970. The Rushworth must be some time later, and probably shows us the dialects of the centre and north of England near the time of the Conquest. The northern glosses testify in a remarkable manner to the different degrees of rapidity with which even adjacent dialects may change, for some of the forms which they preserve are wondrously archaic, e.g., the first person singular of the verb in *o*, *ic cueðo*, *ic sello*, &c., which, with its later form, *u*, was already disappearing in the Wessex dialect of King Alfred's time, leaving only *e* in the "classical" period of Anglo-Saxon, and still more the forms in *m*, as *ic dom*, *ic biom*, the old Aryan person-ending of Sanscrit and Greek (*τιθημ*, *φυι*). The reflexive possessive *sin* also preserves a Teutonic pronoun utterly lost in West Saxon and later English; other archaic pronominal forms being *mec*, *ðec*, and *usser* for

ure. The umlaut of *o*, moreover, constantly remains as *oe*, as in *doema*, *boec*, whereas in the West Saxon it had already, in the days of Alfred, become simple *e*. But along with these archaisms, there is an equally wonderful anticipation of centuries later in the breaking down of grammatical inflections, especially in the loss of final *n*, and general "levelling" of the signs of case and number in the different genders and declensions; so that, to sum up the whole in two words, while the Northern dialect of the tenth century is on one side centuries older than Alfred, on another it is more modern than Chaucer. Its phonetic development was then, as now, behind that of the Southern tongue; in retaining the pre-Conquest *a*, which Southern English has made *o* in *bone*, *more*, the *u*, which in the South, has become *ow* in *now*, *cov*, the guttural *ch*, the *kn*, *wr*, *wh*, and other vigorous consonantal combinations, Northern-English and Lowland-Scotch are still, phonetically, old English dialects. The study of all these questions will be greatly facilitated by this beautiful edition of the old English Gospels, the only fault we have to find with which is that the quality of the paper on which it is printed is not worthy of the typography and importance of the work.

Lives of English Popular Leaders in the Middle Ages. Vol. II. *Tyler, Ball, and Oldcastle.* By C. Edmund Maurice. (H. S. King & Co.)

ALTHOUGH coming before us under the title of *Lives of Popular Leaders*, this book turns out on examination to be something more than its name promises. The "Lives" are brief; the parts not strictly biographical are, on the contrary, ample, and full of interest and instruction. Mr. Maurice's memoirs are pictures of the social life of England in antecedent and contemporary times. The "Leaders" are introduced after the condition of the people,—their vassalage, sufferings, and passionate struggles for right and liberty have been expounded in a free, sketchy, and sympathetic fashion. The book, limited as it is in amount of matter, is fitted, by the judgment with which its contents have been selected, by its condensation, clearness, and variety, to impart instruction even to well-read persons; and the tone of fellow-feeling with the oppressed which unobtrusively pervades it, has an exhilarating effect. The book hinges upon the villeinage of the fourteenth century, but the serfdom of earlier times is not overlooked. Two introductory chapters upon the state of the poorer classes from the time of Augustine to the rise of the Franciscan Friars, and from that period to the year 1380, occupying 130 pages, abound in facts which, by their own force, without sensational comment, show the deplorable hardships of the tillers of the soil of England during those long ages. Saxon serfdom and the succeeding Norman villeinage are painted in outline, but with sufficient fullness to show the odious nature of both, and that the former differed from the latter only in its more sparing consideration for human suffering and life.

Mr. Maurice chronicles a great variety of movements in favour of popular liberty, many of which were only successful in part, as adding to the momentum of force which ended at last in the overthrow of feudalism. The insurrec-

tion of William Longbeard, or Fitz Osbert; the Forest Charter of 1217; the Statute of Merton, 1235, entitling the poor to depasturage in the open forests and commons; the anti-papal work of Grosseteste; the popular championship of Simon de Montfort against Henry the Third; the resistance at St. Albans to the abbot's monopoly of corn-grinding, fulling of cloth, and enclosing of commons; the rivalries of Dominicans and Franciscans under Edward the Second; the guild monopolies of London in the same reign; the Bristol insurrection, are severally detailed. The great struggle of classes which culminated in such sad excesses under Edward the Third, gave rise to legislation which even the sharp divisions and rivalries of classes existing in our own day have not yet occasioned. It was complained, for example, in the Commons, in 1363, "that women, by wearing clothes that ought to belong to a higher rank," occasioned an inconvenient rise in prices, and in consequence certain irritating enactments were passed, "fixing special dresses for special ranks." The spirit of trade-unionism was put down by anticipation by the "Statute of Labourers," which ordered that labourers refusing to work for the wages laid down by the King should "pay fines and suffer corporal punishment." The antipathy between the clergy and the poor about this time, as depicted by William Langdale, whose "Vision" is a plea for the sacredness of labour, and against clerical oppression, is at some length explained by Mr. Maurice. John Wyclif's character and great work for liberty of thought and for piety in England are sympathetically recorded; and the part enacted by John of Gaunt is not forgotten.

The three men noticed in the volume as having played a conspicuous part on the side of humanity and religion—Tyler, Ball, and Oldcastle—are of very different calibre and position. It should be noted that while Tyler and Ball were concerned in the same movement, Oldcastle appeared about thirty years later, and was more concerned with the Wyclifite doctrines and clerical corruption than with the cause of labour. Ball may be presumed to have been a man of some education, being a clergyman of a low grade (*capellanus diocesis*), pursuing his avocation in Essex. His inferiority in his own class and pinching poverty gave him a fellow-feeling with the serfs, but it was the Lollard spirit which excited him about 1360 to demand the reform of clerical morals, a "voluntary priesthood" which would "enable the people to confine their support to those who deserved it," greater respect for marriage, and other bold innovations. Such a chaplain was felt to be a scandal to the Church, and Ball was summoned to appear before the Archbishop "touching the correction and salvation of his soul." He, however, proved contumacious, increased in boldness, was repeatedly imprisoned, wrote fiery letters in verse and prose, used parable and satire,—all bearing upon the oppression of the poor, clerical sloth and immorality, and the shortcomings of laws and rulers.

After various imprisonments and escapes, he was at last effectually silenced by being hung, drawn, and quartered. Long before this, however Ball had gained a formidable ally in the

person of Wat Tyler, or Walter the tiler, who started on his mission from a housetop in Gravesend, where he was plying his trade, and attained to higher distinction than his teacher. Mr. Maurice is just and fair in his account of both these extraordinary men. Tyler's influence amid the storm he had created, and the violence of which he often failed to control, is represented as "exercised on the side of discipline"; and it is maintained that if the course he had advised had been followed by the King and his friends on the day of Tyler's entrance into London, "none of the violences which were committed would have taken place." The notice of Sir John Oldcastle is much longer than those of Tyler and Ball, and marked by an equal impartiality. The courage, pure-mindedness, piety, and love of his kind, displayed by this honourable gentleman, who became a patron of learning, a teacher of bishops, and a martyr to conscience, have commanded general admiration. In the Old Castle of Cobham, in Kent,—a spot celebrated from early Plantagenet times,—there was found the shelter of strong walls for persecuted Lollards as long as its owner had breath. King Henry the Fifth knew his value as a servant of the State, and is said to have loved his person; he was certainly under great obligations to him; but he yielded at last to an implacable priesthood. Sir John Oldcastle, called to account for his Lollardism, refused to retract. He was terribly outspoken to the last. "Our Lord the Pope is the head of Anti-Christ; the archbishops and bishops, and other rulers of the Church, his members; and the friars his tail," said he in presence of his judges. When urged to recant and receive absolution from the archbishop, he contemptuously refused. He had before cried out, in the presence of the assembly, "Wepingley and with a mighty voyce, 'Lo! good people, lo! for the breakyng of God's lawe and his grete comandauntemes they never yet cursed me; but for theyr own lawes and tradysyons most cruellye do they handle me and other menne. And, therefore, both they and theyr lawes, by the promes of God shall utterlye be destroyed.'" What could be done with such a man? Sir John Oldcastle was held guilty of treason and heresy; he was hanged alive in chains, and gradually consumed by a fire kindled beneath him!

In almost all respects Mr. Maurice's work merits commendation. Its moral tone is healthy; its style is lucid, and free from attempts at fine writing. References to authorities are numerous, and throughout the author gives proof of being a cultured and painstaking student of history. But it is evident that his aim is benevolent rather than scientific. Like other writers on the fortunes of the English people who have recently enriched our literature, and whom he evidently too much trusts and follows where his own research has not qualified him to speak for himself, he either neglects or distorts English ethnology. In a work that treats specifically of the serfdom of the early Middle Ages, some attempt to trace the relation of the subject classes to the conquering race would have been natural. In the few places where he touches, almost inadvertently, upon the race-composition of the people, he follows the traditional notions, taking the inhabi-

tants of England as Teutonic from first to last. In alluding to the children exposed for sale in the Roman market, and exciting the pity of monk Gregory, he betrays no sign of a suspicion that these children might be, as they most probably were, those of subjugated Britons. On p. 133 he has a curious sentence, which seems to apply the opinion expressed by Caesar of the Britons of Kent to a "northern" or Germanic race. "Even Caesar," he remarks, "at the time of his invasion had noticed the superiority of Kentish men to the inhabitants of other parts of the island. Whatever of improvement or development the first settlers from the northern nations had brought to England, must at any rate have first been established in Kent." Does Mr. Maurice really forget that Caesar was speaking of a race quite other than "northern," or that the northern nations brought in no improvement or development in the direction of civilization, but rather a torrent of barbarism upon a race considerably cultivated and christianized? It is amusing to see our author using, respecting the race of a citizen of London of the seventh century, terms identical with those used by one or two other recent writers on the same subject, and equally incorrect. A person is related by Bede to have been sold a slave to a certain person in London, by name Freso ("Fresoni enidam," as read in various MSS.), and this proper name is converted by Mr. Maurice into a tribal or racial epithet, and rendered, "a certain Frisian." It is not right to base an ethnological statement or deduction upon a wild conjecture. Great confusion and difficulty are occasioned to the historical student by a misplaced and unhistorical use of names, whether with respect to peoples, places, or kingdoms. Ethnology and anthropology have hardly as yet entered into the programme of the English historian, although scarcely a country in the world opens by its own people a finer field for their study.

A CHINESE SAGE.

The Life and Works of Mencius. With Essays and Notes. By James Legge, D.D. (Trübner & Co.)

DR. LEGGE has nearly finished his self-imposed task of translating the Chinese Classics. The appearance, some months since, of the Part containing "The Spring and Autumn Annals" leaves but two more books to complete the series. The importance of these works cannot be over estimated. The nine Canonical Books of China have exercised a more consistent influence over the Chinese mind than has any book over an equally large population, the Bible perhaps only excepted. In them we find the mainsprings of religious and political life in China; the origin of the many superstitious beliefs which so largely sway the actions of the people; and a record of the early history of that ancient race which traces back its lists of emperors in well-nigh unbroken succession to a time before Abraham was. There are few men who would be in any way competent to deal with so difficult an undertaking as the translation of these Books, and there is no one who could bring to the work such a deep knowledge of the language and literature of China, combined with so great critical acumen and untiring

patience, as Dr. Legge. As one of the "Four Books," the works of Mencius were among those which he first translated, and, in 1861, the text with an English version, accompanied by notes and a life of the Chinese author, was published.

The value of Dr. Legge's editions to Chinese scholars is too well known among that fraternity to need mention here. But among the authors and editors of the nine classics there stand prominently forward two men whose sayings and doings have an interest extending far beyond the narrow circle of Chinese students to the world at large. We mean Confucius and Mencius, and Dr. Legge felt, and, we think, rightly felt, that to gain for these the attention they deserve, it was desirable to publish their lives and works, unencumbered with the native texts, and in a form adapted to the convenience of general readers. This he has done. In 1867 there appeared the 'Life and Teachings of Confucius,' and the work before us has now issued from the press.

Second only to Confucius as a philosopher and sage stands, in the estimation of Chinamen, Mencius. Born nearly 200 years after his great predecessor, he inherited the prestige which Confucius had won for the position of moral teachers, together with the experience that philosopher had accumulated at the courts of the princes whom he condescended to serve. But in the teachings of the two men the differences are as great as are the references to their education, daily lives, appearance and manner, unequal in amount. With all the chief events in the life of Confucius, with his conduct at Court, his behaviour during thunderstorms, and even the attitude in which it was his invariable custom to lie in bed, we are thoroughly familiar. But about Mencius personally we know very little. His biographers tell us that he was born in the State of Tsow, which was part of the modern province of Shantung, in or about the year B.C. 371. His father died when he was quite a child, leaving him to the guidance of a mother who is held up by Chinese writers as a pattern for all matrons. It is related of her that while he was young she twice changed her residence on his account:—

"At first they lived near a cemetery, and Mencius amused himself with acting the various scenes which he witnessed at the tombs. 'This,' said the lady, 'is no place for my son';—and she removed to a house in the market-place. But the change was no improvement. The boy took to playing the part of a salesman, vaunting his wares, and chattering with customers. His mother sought a new house, and found one at last close by a public school. There her child's attention was taken with the various exercises of politeness which the scholars were taught, and he endeavoured to imitate them. The mother was satisfied. 'This,' she said, 'is the proper place for my son.'"

But at first, at all events, he does not appear to have been an industrious pupil, for we are told that one day, when he returned from school, "his mother looked up from the web which she was weaving, and asked him how he had got on. He answered her with an air of indifference, that he was doing well enough, on which she took a knife and cut the thread of her shuttle. The idler was alarmed and asked what she meant, when she gave him a long lecture, showing that she had done what he was doing,—that her cutting her

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thread was like his neglecting his learning. The admonition, it is said, had its proper effect." Little is known of him from this time until we find him installed at Court as the Counsellor of the Prince of Ts'e. Here he remained for some years, and during this period he used his best endeavours to instil into his royal patron his firm conviction that the great essential to the exercise of royal government was "a heart on the part of the sovereign impatient of the sufferings of the people, and eager to protect them and make them happy." At the same time he did not attempt to conceal his opinion that, when a sovereign fails in his duty towards his subjects, they are justified in removing him; it was this doctrine that so excited the wrath of the founder of the Ming Dynasty (1372) that he decreed the decanonization of the philosopher, and it was not until nearly 200 years afterwards that Mencius was restored to his former posthumous eminence. For a time his influence at the Court of Ts'e was supreme, but the Prince at length broke loose from his guidance, and Mencius consulted his own dignity by taking his leave of a sovereign whose ears were closed to his reprimands. Over the remainder of his life there hangs a veil of obscurity, and we know not when or where he died.

In power of debate he was undoubtedly superior to Confucius, and he had the courage to follow up to their legitimate conclusion opinions which, though enunciated by the earlier sage, were treated of by him only from the side of Royalty. As Dr. Legge says, Mencius was "less awe-ful" than Confucius; but, though possessed of larger human sympathies, it must be confessed that at times he fell short of the high-toned morality of his predecessor. In the work before us, Dr. Legge has gathered together all the references which exist of his life and doings, and in a most interesting chapter he reviews carefully the scope and value of his opinions. Of the truthfulness of the rendering of the Chinese text we need scarcely speak, the character of his many translations from the Chinese is a sufficient guarantee on this point, and we confidently recommend the present work to all those who desire to become acquainted with the thoughts and opinions of a philosopher who, in the words of his biographer, need not hide a diminished head in the presence of such men, his contemporaries, as Aristotle, Zeno, Epicurus, and Demosthenes.

MAGELLAN'S VOYAGE.

The First Voyage round the World, by Magellan. Translated from the Accounts of Pigafetta, and other Contemporary Writers. Accompanied by Original Documents, with Notes, and an Introduction, by Lord Stanley of Alderley. (Printed for the Hakluyt Society.)

LORD STANLEY pronounces Magellan to be "undoubtedly the greatest of ancient and modern navigators." Many persons will be inclined to dispute this judgment. All, however, will agree in placing Magellan in the foremost rank of maritime discoverers, especially as he was the first who, with small means at his command, succeeded by his skill and hardihood in circumnavigating the globe, or nearly so. He was a man of whom the world has just reason to be proud, and his native

country of Portugal especially, although many Portuguese, through narrow prejudice, have thought it a patriotic thing to decry his moral character, because he took service under a Spanish sovereign for the carrying out of his vast enterprise. Yet we do not find that the Italians generally, or the Genoese in particular, make any strong objections to Columbus for serving under Ferdinand and Isabella; or the Venetians to Cabot for sailing under the flag of our Henry the Seventh.

The Council of the Hakluyt Society has done well in printing these memorials of the circumnavigator. Lord Stanley is an excellent linguist, an experienced traveller, and one who takes an interest in the history of geographical discovery; and the Society has been fortunate in inducing him to undertake the labour of translating these documents, and accompanying them by an introduction and notes for the benefit of its readers.

Ferdinand Magellan, or, to give him his vernacular name, Fernam Magalhaens, was born of a noble family, at Villa de Sabroza, in the district of Villa Real, Traz os Montes, in what year is not quite certain, but *circa* 1470. At an early age he entered the Portuguese navy, and was afterwards sent to the Indies, where he served under Afonso d'Alboquerque. He was wounded at Calicut; and in 1510, as Gaspar Correa informs us in his 'Lendas da India,' distinguished himself by remaining with the crews of two vessels which had been shipwrecked on the shoals of Padua, opposite the Maldiva Islands.

When Alboquerque proposed the attack upon Goa, Magellan dissented from his opinion, and it is thought that Alboquerque's representation of the matter influenced Dom Manuel, King of Portugal, so much against Magellan, that he never afterwards enjoyed the Royal favour. After this, we find Magellan stationed at Azamor, in Morocco. He had a dispute while there with some of his countrymen as to the distribution of certain cattle taken from the Arabs, and returned without leave to Portugal. Here a complaint was made against him about the cattle business, and he was ordered back to Azamor to stand his trial. Being acquitted, he again returned to Portugal, and petitioned the King for an increase of his Palace stipend. The King, however, would not grant his request. Upon this, Magellan, who had long had in his mind the idea of sailing to India by a western course, besought the King to release him from his allegiance, and Dom Manuel having granted his request, Magellan was formally denaturalized, and took refuge in Spain. Charles the Fifth, recognizing in Magellan those powers of enterprise which the Portuguese monarch had failed to see, entertained him with favour, and placed at his disposal a small squadron for the carrying out of his project.

After mutual agreements, the particulars of which are here set forth, the Emperor decreed as follows:—

"In order that you may the better carry this out, I will order the equipment of five ships, two of one hundred and thirty tons each, and two others of ninety, and another of sixty tons, provided with men, victuals, and artillery; that is to say, that the said ships shall be supplied for two years, and there shall go in them two hundred and thirty-four persons for their management: amongst masters, mariners, ship-boys, and all other people that are of necessity, according to the memorial,

and this we will order to be carried out by our officers in Seville."

The names of the vessels were, the Concepcion, the Victoria, the San Antonio, the Trinidad, and the Santiago; and with this small squadron Magellan set sail from Seville on the 10th of August, 1519. After being detained for some time at the bar, he got out on the 21st of September, and steered south-west for Teneriffe.

Having thus started Magellan on his voyage, of which it would be impossible for us to give an account, we may mention the various documents contained in this volume, and then proceed to cull a few extracts from them in illustration of the interest belonging to the same. The documents are as follows:—

"This volume (says Lord Stanley) contains six contemporary accounts of Magellan's voyage for the circumnavigation of the globe. One was written by a Genoese pilot of the fleet; the second by a Portuguese companion of Duarte Barbosa, which has been preserved by Ramusio; the third by Antonio Pigafetta of Vicenza; and the fourth is a letter of Maximilian Transylvanus, a secretary of the Emperor Charles V.; the fifth a log-book of a pilot named Francisco Albo or Alvaro; the sixth is taken from Gaspar Correa's 'Lendas da India.'

Of all these the narrative of Pigafetta is the most important. It has a bibliographical interest, which Lord Stanley explains at length, but upon this question we dare not enter. After setting forth the general instructions given by Magellan to the captains of the other vessels, Pigafetta goes on to mention how the captain-general managed his own ship, and the order of sailing:—

"Firstly, the said captain-general willed that the vessel in which he himself was should go before the other vessels, and that the others should follow it: therefore he carried by night on the poop of his ship a torch or faggot of burning wood, which they called *farol*, which burned all the night, so that his ships should not lose sight of him. Sometimes he set a lantern, sometimes a thick cord of reeds was lighted, which was called *trenche*. This is made of reeds dried in the sun or in the smoke, and it is a thing very suitable for such a matter. When the captain had made one of his signals to his people, they answered in the same way. In that manner they knew whether the ships were following and keeping together or not. And when he wished to take a tack on account of the change of weather, or if the wind was contrary, or if he wished to make less way, he had two lights shown; and if he wished the others to lower their small sail, which was a part of the sail attached to the great sail, he showed three lights, and so forth."

Pigafetta also informs us that Magellan "did not entirely declare the voyage which he was going to make, so that his men should not from amazement and fear be unwilling to accompany him on so long a voyage as he had undertaken in his intention."

On arriving at Verzin, Pigafetta describes it as follows, mentioning some of the pleasant usages of the inhabitants with respect to their prisoners:—

"The said country of Verzin is very abundant in all good things, and is larger than France, Spain, and Italy together. It is one of the countries which the King of Portugal conquered. Its inhabitants are not Christians, and adore nothing, but live according to the usage of nature, rather bestially than otherwise. Some of these people live a hundred, or a hundred and twenty, or a hundred and forty years, and more; they go naked both men and women. . . . They eat the flesh of their enemies, not as good meat, but be-

cause they have adopted this custom. . . . They do not eat up the whole body of the man whom they take prisoner ; they eat him bit by bit, and for fear that he should be spoiled, they cut him up into pieces, which they set to dry in the chimney, and every day they cut a small piece, and eat it with their ordinary victuals in memory of their enemies."

At another place, the port of St. Julian, they entered in order to pass the winter, and remained there two whole months without ever seeing anybody :—

" However, one day, without any one expecting it, we saw a giant, who was on the shore of the sea, quite naked, and was dancing and leaping and singing, and whilst singing he put the sand and dust on his head. Our captain sent one of his men towards him, whom he charged to sing and leap like the other to re-assure him, and show him friendship. This he did, and immediately led this giant to a little island where the captain was waiting for him ; and when he was before us he began to be astonished, and to be afraid ; and he raised one finger on high, thinking that we came from heaven. He was so tall that the tallest of us only came up to his waist : he was, however, well built. He had a large face, painted red all round, and his eyes also were painted yellow around them ; and he had two hearts painted on his cheeks : he had little hair on his head, and it was painted white."

Afterwards, they saw more of these giants, eighteen at one time, male and female, the women not quite so tall as the men. The giants were peaceable upon the whole, but one of the seamen was killed by them with an arrow, not without provocation.

While at this place, the captains of the other four vessels conspired against Magellan. The plot, however, was discovered, " for which the treasurer was killed with stabs of a dagger, and then quartered. Gaspar de Casada had his head cut off, and afterwards was cut into quarters ; and the conductor having, a few days later, attempted another treason, was banished with a priest, and was put in that country called Patagonia." This was not a pleasant augury for the success of the expedition. However, Magellan, nothing daunted, proceeded on his voyage. Upon the 21st of October, 1520, he entered the famous strait since known by his name, and, sailing through it with much difficulty, on the 28th of November passed into the great Pacific Ocean. " Here," says Pigafetta, —

" we remained three months and twenty days without taking in provisions or other refreshments ; and we only ate old biscuit reduced to powder, and full of grubs, and stinking from the dirt which the rats had made on it when eating the good biscuit ; and we drank water that was yellow and stinking. We also ate the ox-hides which were under the main-yard, so that the yard should not break the rigging ; they were very hard on account of the sun, rain, and wind, and we left them for four or five days in the sea, and then we put them a little on the embers, and so we ate them ; also the saw-dust of wood, and rats which cost half-a-crown each ; moreover, enough of them were not to be got. Besides the above-named evils, this misfortune which I will mention was the worst : it was that the upper and lower gums of most of our men grew so much that they could not eat, and, in this way, so many suffered, that nineteen died, and the other giant and an Indian from the country of Verzin. . . . However, thanks be to the Lord, I had no sickness. During those three months and twenty days we went into an open sea, while we ran fully four thousand leagues in the Pacific sea. This was well named Pacific, for, during this same time, we met with no storm, and saw no land except two small uninhabited islands,

in which we found only birds and trees. We named them the Unfortunate Islands."

On the 6th of March, Magellan reached the Ladrone Islands, and was desirous to take in victuals at one of them, but was prevented by the thievish propensities of the inhabitants. On the 16th of March the squadron arrived at Samar Island, one of the Philippine group ; and on the 28th landed on the island of Mazzava, the king of which place was very friendly, and furnished his visitors with provisions and other entertainment. On the 7th of April they reached the island of Zzubu or Sebu, where also they were received in a friendly manner. A party was sent on shore, accompanied by an interpreter, who in reply to questions from the king, said " that his master was captain of the greatest king in the world, and that he was going by the command of the said sovereign to discover the Molucca islands." Subsequently, there was a mutual exchange of presents, and an interview took place between some of Magellan's people and the king :—

" He was quite naked, except that he had a cloth round his middle, and a loose wrapper round his head, worked with silk by the needle. He had a very heavy chain round his neck, and two gold rings hung in his ears with precious stones. He was a small and fat man, and his face was painted with fire in different ways. He was eating on the ground on a palm mat, and was then eating tortoise eggs in two china dishes, and he had four vessels full of palm wine, which he drank with a cane pipe. . . . The king wished to detain us to supper, but we made our excuses and took leave of him. The prince, nephew of the king, conducted us to his house, and showed us four girls who played on four instruments, which were strange and very soft, and their manner of playing is rather musical. Afterwards, he made us dance with them. These girls were naked, except from the waist to the knees. . . . and some were quite naked. There we made a repast, and then returned to the ships."

Afterwards, Magellan himself had several interviews with the king and his people. All the inhabitants, including the king and queen, were induced to become Christians, that is, they were baptized. And so this intercourse continued. Happy for Magellan, had he confined it to such demonstrations of friendship ! But, in an evil hour he was induced to take part in an expedition against the neighbouring island of Matan, in which he lost both his life and the honour of conducting his expedition back to Spain. He fell, covered with wounds, on the 27th of April, 1521.

We need not follow the subsequent movements of the expedition, which cast anchor in Seville on the 8th of September, 1522, after having fully carried out the circumnavigation planned by its leader ; and may conclude with the following eulogium upon Magellan, addressed by Pigafetta to the Grand Master of Rhodes :—

" He died ; but I hope that your illustrious Highness will not allow his memory to be lost ; so much the more because I see in you the virtue of so great a captain ; since one of his principal virtues was constancy in the most adverse fortune. In the midst of the sea he was able to endure hunger better than we all. Most versed in nautical charts, he knew better than any other the true art of navigation, of which it is a certain proof that he knew by his genius and his intrepidity, without any one having given him the example, how to attempt the circuit of the globe, which he had almost completed."

NOVELS OF THE WEEK.

Angela Pisani. By the late Hon. George Sydney Smythe, Seventh Viscount Strangford, with a brief Memoir of the Author. 3 vols. (Bentley & Son.)

Dolores. By Mrs. Forrester. 3 vols. (Hurst & Blackett.)

Ralph Wilton's Weird. By the Author of 'The Wooing O't.' 2 vols. (Bentley & Son.)

Scattered Souls. By Douglas Henry. 2 vols. (Tinsley Brothers.)

Edith Dewar. By Colin Rae-Brown. 3 vols. (Sampson Low & Co.)

Miss Rovel. By Victor Cherbuliez. (Paris, Hachette.)

THOSE who remember with respect George Smythe will regret that the manuscript of 'Angela Pisani' was ever "found." He died in 1857, and Lady Strangford tells us that "the manuscript was found a few years after the death of the author." It is much to be regretted that the wise counsels which caused it to be put away again when it was found, should have been forgotten last year at the sound of a flattering phrase from the lips of Mr. Disraeli. George Smythe would have been remembered as the original of 'Coningsby,' as one of the best members of the "Young England" party, as a Cambridge Union speaker of eminence, and as a parliamentary speaker of some mark. He will now live in the minds of the next generation, if he lives at all, as the author of as bad a novel as was ever written. It is easy to blame Lady Strangford for the publication of this work, but the question of conscience which arises as to the publication of manuscripts found after death should be avoided by authors finding the courage to burn them themselves. Lord Strangford had not that courage, and 'Angela Pisani' appears in three volumes, each with a Viscount's coronet on its side.

We are bound to believe that this work was written twenty or thirty years ago at least ; but it reads in part like a burlesque of 'Lothair,' and in part like a bad translation of the wildest passages of 'Quatre-vingt-treize.' There is no plot in particular ; and there are pages of reflections in miserable imitation of Bulwer Lytton's earliest and worst manner. Take this for an instance :—

" O Study, thou fair pale Goddess, with tresses so classically braided, and long, long, drooping lashes, and haughty bearing, and severe delicate beauty, with eyes of modest and glistening azure, like violets in rain, with small brow bright beneath the raven hair, like a lotus opening in the night, and white and sweeping tunic, with antique fillet, with sandal of many-winding strings, with the laurel crown in thy hand, how profitless it is to love thee ! Cold and hard, and sad art thou, as thy cousin Dian, and little sympathy hast thou with mortals. They love thee with true worship, and pursue thee with ceaseless zeal, and devote their days and sacrifice their nights, and dedicate to thee feelings, passions, energies, a whole life's service ; and with what dost thou repay them ? What fruit or what fulfilment is there for their hopes ? Albeit from idea to idea, from conjecture to conjecture, from subject to subject, from vision to vision, thou leadest them on, and ever mockest their barren worship with thy bubble fame ! Out upon thy hollow smiles, out upon all the impostures by which thou hast succeeded and betrayed. Surely they were wrong who made thee the daughter of Omnipotence and gave thee Glorious Attributes, and consecrated to thee the noblest of cities, and called it Athens. Or, in those days, perchance,

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thou wert beautiful and natural, the light of Youth was in thy smile, and its fragrance in thy embrace. And there was truth in thy passion, reality in thy joy, Heaven in thy love: Can they indeed be true, those legends of the Elder World? Was thy heart soft, and didst thou then heed the song of poets and the vow of heroes? Didst thou proffer meetings with them in groves and grottoes, and by sparkling fountains? Didst thou deign to drink the nectar of their enthusiastic tears, and delight to feed with the food of gods, the celestial ambrosia of possession, the full completion of the Divine Ideal? Didst thou crown their dreams with glory, their lives with lustre, their solitude with fame, their hopes with ecstasy? And didst thou swear to them in solemn places, and high festivals, and before the applauding world, the sacred promise of Immortality? Not such art thou in these days of ours. An aged, haggard, wrinkled, painted crone, enviroring the young with thy lean arms, poisoning their limbs with thy tainted touch, sucking their life-breath with thy caresses, exhausting their life-blood with thy barren transports, thou accursed courtesan! See thine eye is leaden, spiritless, dead, cavernous; there is pearl-powder on thy skin, and rouge on thy cheeks; thy lean and bony fingers are like a skeleton's; thy hair belonged to some beauty in her grave; thy robe itself is like a shroud; the very owls that were thy chosen symbol in thy joyous youth now make thy age more hideous and foreboding. Hark! do you not hear their funeral plaints, and the dismal flapping of their wings? Yet it was to thee, O Study, 'thou sad Erinnys of these times,' thou Canidia, whom in virtue of his imaginative and youthful inexperience Lionel believed a Lalage—that he now betook himself for solace after his bitter revulsion of feeling on the field of Austerlitz. It is a terrible strife to love by spirit, and to despise by reason, to adore as Manon Lescaut was adored, and to know that the object of your adoration is a Manon Lescaut after all. And few there are to whom it is given to find distraction, if not oblivion, in an idolatry yet more miserable—the love of letters."

The above passage down as far as the "flapping of their wings" would really seem to be a school-boy translation of a Greek chorus, never corrected into decent English, and having, like many similar passages in 'Angela Pisan,' no possible connexion with the subject of the book.

Here is another bad imitation of another style of Bulwer Lytton:—

"Monsieur, I perceive, sees things as they are: children have always seemed to me one of the strongest proofs against the genuineness of sentiment. Men never are in love with them, and yet their innocence, beauty, candour, freshness, purity—all the qualities which poets rave about—are indisputable."—Then you do not believe in Platonic love?" asked Charles Darnay.—"Yes. Afterwards," said Lord Latimer demurely."

The book is not even free from curious blunders. We do not assert that revolvers were unknown at the beginning of the present century, and we are aware that there are Elizabethan revolvers in the Tower; but to define a revolver as being a pistol with many barrels is to commit a funny error. The author also speaks of "battalions of cavalry," and says that the Russian Guards fought against Europeans for the first time at Austerlitz. He does not condescend to inform us against whom they had fought in the days of Peter and of Catherine. Of what use, though, to speak of individual blunders in 'Angela Pisan' when the book itself is one great mistake.

We have no doubt that those people whose chief occupation is sitting on chairs in Hyde Park, and whose chief admiration is for a

person who "can tool a team up Grosvenor Place into the Park, and out at the Albert Gate again as well as most men," will think 'Dolores' a satisfactory novel. It belongs to the modified 'Guy Livingstone,' or, we should rather say, Whyte-Melville, school, for there is no over-landation of mere muscularity, nor any great affectation of out-of-the-way reading or archaic forms of speech, but a good deal of that rather conventional morality which, judging from their most favoured novelists, would appear to govern the actions of those who constitute what is called "society." Thus it is not only right, but rather heroic, for a man of forty, recently divorced from his wife, to engage himself out of compassion to a girl of seventeen; it is still better of him to give her up on her meeting with another man whom she loves, but who does not much care for her; and, best of all for her, while still engaged to this man, to let a third make love to her, to fall in love with him, and, finally, to throw over the original lover, but second fiancé, altogether. He, meanwhile, has all the time been in love, though in a somewhat torpid way, with his brother's wife, and takes the desertion of his intended pretty coolly. We have not really much fault to find with the book. Of course it is written in the tiresome "historic present"; but the English is good, and the French seldom at fault, so we have much to be thankful for. We would point out to Mrs. Forrester that if she did not mean to solve the mystery of Dolores's parentage, it was artistically a mistake to have made it so prominent in the earlier half of the story.

The author of 'The Wooing O't' has described prettily how an honest soldier defied fortune in the person of a wealthy and patrician uncle, and married for love a Bohemian sort of young woman, of doubtful origin and decided views. The lady turns out well, and, of course, we find at last that she is really her husband's long-lost cousin, and the right heir to the fortune he magnanimously throws away. In spite of the plot being so far commonplace, the story runs well in the artistic hands of the author; the characters are definite, the heroine charming, and the result agreeable to the reader. We notice that Ella has an unfashionable tint of hair, blushes readily, and is quite innocent of slang, which may partly account for our favourable opinion of the book.

'Scattered Son' is not without ability, though the English is often slipshod, and a good deal more labour must be expended if the author is to write anything really valuable. There is a coarseness of touch, too, in many parts, and notably in the dialogue of the aristocratic personages described, which will be more difficult to correct than the grammar. Further, it seems unnecessary in describing a character whose religious views are to be anathematized, to make the personal habits and appearance odious and repulsive, although this seems a favourite device with writers of a certain tone. The plot is not altogether unlike that of 'Dolores.' One Basil Dartley being in love with one young lady, and having been proposed to by another, marries a third out of charity—a course which leads to the difficulties requisite to furnish forth the duly complicated novel.

'Edith Dewar' is a work which would have given much satisfaction to Sydney Smith.

Its remarkable want of humour goes far to justify a well-known libel of his against the Scottish nation. Though in form a novel, it consists of the personal recollections of local matters possessed by the author, consisting mainly of the history of certain Glasgow merchants and ministers, and eked out with a little patriotic boasting about the literary world of Edinburgh in the last generation. We visit in Miss Dewar's company a good many familiar scenes in the Highlands and elsewhere; but our prosaic friend has done his best to tire us even of the "brown heath and shaggy wood." We can picture him to ourselves as an excellent man and a good Scotchman, but hope he will distrust in future the impulses which drove him into print.

Those of our readers who want a new French novel will find that of M. Cherbuliez—the author of 'Méta Holdenis'—readable, though not very lively in style. The story turns on the concealed passion of a young girl for a man much older than herself.

OUR LIBRARY TABLE.

UNDER the title of *Order and Progress*, Mr. Frederick Harrison gives us a volume on the theory of English politics, of which Messrs. Longmans are the publishers. His book is not one with which we can deal freely, and we will only, therefore, say of it that, while the second half, which consists of a reprint of articles from the *Fortnightly Review*, is already well known to the English political student, the first half, which contains thoughts on the theory of government, specially applied to the case of England, is, at least, equally worthy of his attention.

In imitation, we presume, of Mr. Browning's version of the 'Alcestis,' Mr. Beesly has given us a translation of the 'Hecuba,' as told by a Greek slave to the children of his Roman master. We cannot say that, to our mind, he has been equally fortunate in his selection of a play. The 'Hecuba' has always appealed to us a somewhat uninteresting drama, which owes its reputation a good deal to Porson's Preface. The characters, if we except Polyxena, who is only a deuteragonist, are all disagreeable; and there is certainly no psychological study to be got from it to compare with that of 'Alcestis.' As far as the translation goes, we find Mr. Beesly accurate. When he renders, in v. 568, *κρούοι δ' ἔχόπον* by "At once the blood welled out like water-springs," he is certainly following the received interpretation, which, however, we cannot help doubting, though we are not prepared to suggest a substitute. Now and then his lines are unmetrical; but so are those of his model sometimes. On the whole, as an exercise upon 'Balauston's Adventure,' we can commend *The Trojan Queen's Revenge*. Messrs. Longmans are Mr. Beesly's publishers.

UNDER the title of *Lone Life*, Mr. Parker Gill more sends us two more volumes of his interminable series of badly-written books about sport in the Far West. They are, we know, not without their readers, and have the merit of dash. Messrs. Chapman & Hall are the publishers.

The New Curiosum Urbis, by Mr. Shakspere Wood, is greatly superior to the guide-books previously sent to us by Messrs. Thomas Cook & Son. It is a pity, however, that this handbook to Rome, which is by no means a bad one for popular use, has not been brought out in a more portable shape.

FROM Messrs. Rivington we have received the volume for 1874 of the *Annual Register*, a useful if not brilliant compilation; from Messrs. Lockwood & Co., *The Builder's and Contractor's Price-book* for 1875, an elaborate collection of memoranda for technical use.

WE have on our table *Consumption in Australia*, by C. E. Reeves, B.A., M.D. (Melbourne, Brooks),

—*A Manual of Diet in Health and Disease*, by T. K. Chambers, M.D. (Smith & Elder).—*Navigation in Theory and Practice*, by H. Evers, LL.D. (Collins).—*The Rudiments of Practical Brick-laying*, by A. Hammond (Lockwood).—*A Brief Memoir of the Lady Elizabeth Fitzgerald*, by Rev. J. Graves, (Dublin University Press).—*Sketches of some Distinguished Anglo-Indians*, by Col. W. F. B. Laurie (Day).—*Our Ruthless Enemy*, by the author of 'The Insidious Thief' (Tweedie).—*Sketches of Life among my Ain Folk*, by the author of 'Johnny Gibb of Gushetneuk' (Edinburgh, Edmonston & Douglas).—*David, King of Israel, his Life and its Lessons*, by Rev. W. M. Taylor, D.D. (Low).—*The Sayings of the Great Forty Days*, by G. Moberly, D.C.L. (Rivingtons).—*Out of the Body*, by J. S. Pollock, M.A. (Rivingtons).—*The Twin Brothers, and other Addresses to Children*, by Rev. G. Calthorpe, M.A. (Hunt).—*The Soul: is it Immortal?* an essay by a Layman (Stock).—*Book of Common Prayer*, Part V., edited by J. P. Norris, M.A. (Rivingtons).—*Old Testament*, Part V., by E. J. Gregory, M.A. (Rivingtons).—*New Testament*, Part V., by C. T. Winter (Rivingtons).—*Hellenistic Studies*, Parts 1 and 2, A. Polyhistor, by J. Freudenthal (Breslau, Skutsch). Among New Editions we have *Life in Nature*, by J. Hinton (Smith & Elder).—*A Treatise on Arithmetic*, by H. Smith, M.A. (Rivingtons).—*Events to be remembered in the History of England*, by C. Selby (Lockwood).—*Letters of Spiritual Counsel and Guidance*, by the late Rev. J. Keble, M.A., edited by R. F. Wilson, M.A. (Parker).—*Short Readings for Sunday*, by the author of 'Footprints in the Wilderness' (Parker). Also the following Pamphlets: *English Building Societies*, by Dr. E. Von Plener, translated by F. J. Faraday (Simpkin).—*Facts about Bread-stuffs*, illustrated by B. (Simpkin).—*On the Character and Sphere of Ecclesiastical Antiquities*, by A. Wood, M.A. (Burns & Oates).—*Die Vorreden Friedrichs des Grossen zur Histoire de Mon Temps*, by W. Wiegand (Trübner).—*Strassburg Blüte*, by G. Schmoller (Trübner).—*Beiträge zur Symptomatologie und Diagnose der Kleinhirntumoren*, by Dr. A. Ferber (Märburg, Elwertsche).

LIST OF NEW BOOKS.

Theology.

Beecher's (H. W.) *Sunshine in the Soul*, new ed. 12mo. 2/6 cl. Clayton's (Rev. C.) *Sermons Preached at Stanhope*, cr. 8vo. 5/ cl. Davies's (Rev. Dr.) *Select Thoughts on the Ministry and the Church*, 8vo. 12/6 cl. Lacordaire's (Rev. Père) *Life Conferences at Toulouse*, 2nd edit. cr. 8vo. 3/6 cl. Vaughan's (Rev. J.) *Sermons to Children*, 6th ed. cr. 8vo. 4/6 cl. Vince's (C.) *Unchanging Saviour*, cr. 8vo. 6/ cl.

Law.

Brice's (S.) *Law Relating to Public Worship*, 8vo. 28/ cl. Buckley's (H. B.) *Law and Practice under the Companies Act*, 2nd edit. 8vo. 26/ cl. Dale's *Clergyman's Legal Handbook*, with Supplement, cr. 8vo. 9/6 cl. Supplement only, 2/6 cl. Fry's (D. P.) *Rating Act*, 1874, 2nd edit. 12mo. 2/ cl. Ip.

Poetry.

Tennyson's *Works*, Cabinet Edition, 10 vols. in box, 23/ cl.

History.

Langmead's (T. P. T.) *English Constitutional History*, 21/ cl. Lloyd and Newton's *Prussia's Representative Man*, 10/6 cl. Pattison's (S. R.) *On the History of Evangelical Christianity*, 8/6 cl.

Philology.

Shakespeare's *Henry the Eighth*, with Notes, by W. Lawson, 1/ cl. Shakespeare's *King Lear*, with Notes, by W. B. Kemble, 1/ cl.

Science.

Beard and Rockwell's *Medical and Surgical Uses of Electricity*, 2nd edit. royal 8vo. 28/ cl. Gaskin's (G.) *On the Psoriasis or Lepra*, 8vo. 5/ cl. Mayne's *Medical Vocabulary*, 4th edit. 12mo. 10/ cl. Technical Drawing and Design, Part 2, 4to. 1/6 swd. Pettigrew's (A.) *Handy Book of Bees*, 2nd edit. 12mo. 3/6 cl. Vogel's (Dr. H.) *Chemistry of Light and Photography*, 5/ cl.

General Literature.

Bererton's (Rev. J. L.) *County Education*, 8vo. 1/ swd. Clodd's (E.) *Childhood of the World*, 3rd edit. cr. 8vo. 2/ cl. School Edition, 12mo. 1/ cl. Ip. Eastern Fruits on Western Dishes, by P. V. Nasby, 1/ bds. Guillen's (A. G.) *Over Land and Sea*, 8vo. 12/ cl. Linton's (E. L.) *Patricia Kemball*, new edit. cr. 8vo. 6/ cl. Meredith's (F.) *Arca*, cr. 8vo. 5/ cl. Pringle's (B. O.) *Live Stock of the Farm*, 2nd ed. cr. 8vo. 9/ cl. Pyrma, a *Comme*, cr. 8vo. 3/6 cl. Smedley's (M. B.) *Boarding-Out and Pauper Schools*, 3/6 cl.

NOTES ON HAMLET ATTRIBUTED TO THE EARL OF ROCHESTER.

In 1761 was printed, without the name of printer or publisher, "The Poetical Works of that witty Lord John Earl of Rochester: left in Ranger's Lodge in Woodstock Park, where his Lordship died, and never before printed; with some account of the Life of that ingenious Nobleman [&c.]. London, Printed in the Year 1761."

This book, as might be imagined from the title, is an attempt to trade upon the unsavoury reputation of the Earl of Rochester. Some of the poems had been published before in the miscellanies of the preceding century, and the rest, or at any rate the larger portion of them, appears to be of the same date, and not mere modern fabrications. Without accepting the parentage claimed for them by the title-page, we may infer, I think, with some degree of probability that the editor, whoever he may have been, had really met with a collection of old manuscript poetry, and adopted this method of obtaining a market for it.

Sixteen pages of the book are occupied by "A Correction of the first act of Shakespear's Hamlet from an amended Copy in his Lordship's own Handwriting." Although perhaps of little intrinsic value, these annotations, if written at the period assigned to them, would be of considerable interest, as ranking amongst the very earliest attempts to illustrate Shakespear's text. As the book is very uncommon, and as far as I know has never been mentioned in any bibliographical work, I send you a few specimens, in order that your readers may judge for themselves.

Text.

"Was gaged by our King which had returned
To the Inheritance of Fortinbras.
Had he been vanquisher:

Amendment.

"Was gaged by our King, which had esur'd
Unto th' inheritance of Fortinbras [etc.]

Remarks.

"These lands could have no Return, that had never turned,
or moved from the primitive owner."

I do not remember to have seen this emendation proposed before, and something I think may be said in favour of it. "Enure," in legal phraseology, means to come into use or possession, just the meaning required here. The passage is one of those relied on by the lawyers who desire to annex Shakespear, and bristles with law terms as "seiz'd," "moiety competent," "covenant," "article," &c.

Text.

"So frown'd he once, when in an angry Parle,
He smote the stealed Pollax on the Ioe.

Amendment.

"So frown'd he once, when in an angry Parle,
He smote the stealed Poll-axe to the Ioe.

Remarks.

"Much contention hath been about this Word Poll-axe. Many that pretend to know Shakespear's Meaning better than himself, say, it should be Pollax, for a Polax, whom the King had slain. But then, what will they do with the epithet *Stealer*? that agrees with an Axe, but not with a man: and signifies loaded with lead, or other great Weight like a Sledge-hammer that Smith's use for th' *heaviest work*. The King was then in an angry Parle (which *an't* signify fighting), and because he could not have his Will, most furiously struck his loaded or heavy Battle-axe into the Ioe, on which he then stood."

Text.

"Affection! pu, you speak like a green Girl,
Unsifted in such perilous circumstances.

Amendment.

"Ungifted in such, &c.

Text.

"And with a sudden vigour it doth possess
And curd, like eager Droppings into Milk,
The thin and wholesome blood.

Amendment.

"And with a sudden vigour it doth possess,
And curd like Egar, dropping into Milk,
The thin, &c.

Remarks.

"The word Egar is a Substantive, and not an Adjective: It being a general *English* name for acids of all kinds, and used singly in many countries to signify Vinegar, Alegar, &c., tho' they are Compounds. Had the original words of Shakespear been *Eager Droppings* into milk, alluding to the way of making *Sillibubs*, the Thought would have been inverted: for the milk does not curdle, but is *seized* by the Acid it is milked upon. Neither can the rapid Motion of Milking be called *Droppings*, tho' helped by Eager. For eager *Droppings* are like swift Crawlings, slow at the best."

Many of the "amendments" are only arbitrary alterations of grammar, and in one instance a reading from the earlier quartos is substituted for that of the text,—

Text.

"Let it require your silence still.

Amendment.

"Let it be tenable, &c.

Remarks.

"Require is a wrong voice."

One or two really difficult passages, the one containing the "dram of ease" *cru*, for example, are simply ordered to be struck out.

Some of the best of the emendations, as that of "bawds" for "bonds," are to be found amongst those adopted by Pope from Theobald; and it is, perhaps, a suspicious circumstance that the order of the scenes follows Pope's arrangement. On the other hand, the text of the passages quoted appears in most instances to be that of the quarto of 1676, which is certainly a point in favour of the age of the notes.

Some of your readers may, perhaps, be able to throw some light upon the history of this book.

C. ELLIOT BROWNE.

LEONARDO DA VINCI.

British Museum, March 25, 1875.

In Mrs. Heaton's *'Life of Leonardo da Vinci'* occurs a paragraph which, while written with perfect accuracy, appears at first sight to involve a moral contradiction in the character of that wonderful man. It runs thus: "It is said that he would sometimes attend the execution of criminals in order that he might watch their dying agonies, and study the muscular contractions of their limbs. And this in spite of his being so tender-hearted that it is related by Vasari that he could not pass by the places where caged birds were sold without buying some for the purpose of restoring them to liberty." To my mind the antithesis in this passage is a valuable one, not only as regards our estimate of Leonardo, but as supplying a useful lesson to those, and their number is great, who are inclined to regard tender-heartedness as rather a feminine than a manly quality, or, at best, an indication of weakness of character. Nothing could more effectively disprove the existence of any mere sentimental weakness than the habit of "watching the dying agonies of criminals under execution." Cognate to this habit, and having the same object, viz., the purposes of his art, was Leonardo's fondness for anatomy, in which he was so great a proficient that I heard the physician to His late Majesty the King of the Belgians exclaim to Mr. Woodward, the Librarian at Windsor, when he showed him the precious volume in the Royal Library which contains a large collection of the great master's anatomical drawings, "Are you sure that these are by Leonardo? they are equal to the anatomy of to-day." At the same time, that Vasari was right about his tender-heartedness, is confirmed by a passage which I have found in a letter written to Giuliano de' Medici by Andrea Corsali, a Florentine, from Concan, in India, under date of 6th January, 1515, in which, speaking of the natives of Guzerat, he says, "Like our Leonardo da Vinci, they will not permit any living thing amongst them to be hurt"—"non consentono infra loro nuocere a nessuna cosa animata, come el nostro Leonardo da Vinci." This sentence, and that of Vasari describing Leonardo's buying captive birds in order to set them free, are perhaps, as well calculated as any that could be selected to provoke a sneer from those who regard such tenderness as mere sentimental weakness. Now let us turn to see what sort of a weakling this sentimental was. With distinguished personal beauty, his bodily strength was so great that he could bend a horse-shoe with his hands as if it were lead. As to his intellectual power, I fear you will scarcely grant me space to enumerate all that he was able to do better than his fellow-men, and all that he knew or invented ages before others gained immortality by the like knowledge and inventions. But, at the risk of doing him injustice, I will be brief. As a musician and improvisatore poet he surpassed all his rivals. As a painter he had Michael Angelo for a rival, and Raffaele for an imitator. For his skill as a

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sculptor let his monument to Francesco Sforza speak. As Hallam truly says, "The discoveries which made Galileo, and Kepler, and Maestlin, and Maurolycus, and Castelli, and other names illustrious are anticipated by Da Vinci within the compass of a few pages, not, perhaps, in the most precise language or on the most conclusive reasoning, but so as to strike us with something like the awe of preternatural knowledge." His practical skill as a mechanician was shown in most marvellous specimens of handiwork constructed for princely festivals. He invented the smoke-jack; and among his writings is a design for a steam-gun. He described the camera-obscura ninety years before Porta developed the idea into practice. He conceived the first idea of a barometer and also of a diving apparatus. In his observations on the movement of waters he seems to have excelled Castelli, who a century later was regarded in Italy as the founder of hydraulic science. He frequently repeats that every body weighs in the direction of its movement, and weighs more in the ratio of its velocity—by weight evidently meaning what we call momentum. This is anticipative not only of Torricelli, a century and a half later, but approximately, at least, of Huygen's observation of the remarkable properties of the cycloidal curve, some twenty years later still. Leonardo understood fortification well, and was employed in several great engineering works. Cesar Borgia appointed him architect and engineer in general to the fortresses of the Romagna. It was he who made the Martesana Canal navigable from Trezzo to Milan. He first proposed the use of lock-gates in canals. He first introduced the system of *colmate* for removing marshes by conducting into them torrents charged with alluvial matter. He was an ardent student of mathematics and of chemistry. He explained the obscure light of the unilluminated part of the moon by reflection from the earth, as Maestlin did one hundred years after. He made the observation that respirable air alone could support flame. And was he not a naturalist? I have said he was a poet. Every great poet must be a keen observer of nature, and all of us who are acquainted with great naturalists know how much they delight in poetry. The result is inevitable. We have but to add the warm love of nature to the strong intellectual observation of nature, and of itself it becomes and is poetry. Leonardo, as a geologist, had observed that the sea covered mountains which contained shells, and that banks of such shells were, in process of time, covered by strata of fresh shells again covered by alluvium. To the fact that he was a great botanist, the precious volume in Her Majesty's library at Windsor bears its copious evidence.

In the presence of such an array of intellectual facilities, am I not justified in saying that even in an age and a country which was rich in intellectual giants, this one was *inter maximos maximus*? Will any one now say that the tender-heartedness for which Leonardo was distinguished was an indication of a weak or effeminate character? Beauty and bodily and mental vigour have ever been deemed godlike by men; but, as to loving-kindness, are we not told, on the highest authority, that it is not an attribute merely of the Deity, but that it is the very essence of the Deity Himself? Without, however, travelling beyond the region of our common humanity, every lady will confirm the dictum that strength and gentleness constitute the perfection of manliness, and we have seen that these both existed in perfection in the person of Leonardo da Vinci.

R. H. MAJOR.

THE BASQUE LANGUAGE.

6, Norfolk Terrace, Bayswater, March, 1875.

Two points in M. Broca's paper, 'Sur l'Origine et la Répartition de la Langue Basque,' abstracted in your issue of the 20th inst., p. 396, appear to be erroneous.

First, he says that the several dialects of the Basque, of which I have published a map (Stanford's Geographical Establishment, 1863), "are

differentiated one from another by only trivial characteristics." Now some of the dialects, as the Souletin and Biscayan, although they indisputably belong to the same language, differ so frequently in grammatical forms and vocabulary as to render it difficult for a person who speaks but one to understand the other. This is an acknowledged fact, which I have more than once had an opportunity of verifying on the spot. The following and other important words, which have generally the same root in dialects of the same language, and even in languages of the same family, have very different forms in the various Basque dialects:—MOON *illargi guip. bisc.*, *argizagi soul.*, *goiko roncal.*; FOREHEAD *kopeta guip. lab.*, *bekoki bisc. guip.*, *belar, boronte soul.*; FINGER *beatz guip.*, *erhi lab.*; TOOTH *ortz guip.*, *agin bisc.*; FOOT *oñ guip.*, *zango lab.*; WAX *argizagi guip. bisc.*, *ezko lab. soul.*, *kandra roncal.*; TO COME *etorri guip. bisc. lab.*, *jin soul.*; TO HAVE *izan guip. bisc. lab.*, *ükhen soul.*; TO FIND *arkitu guip. bisc.*, *kausitu lab.*, *ediren soul.*; AS, ACCORDING TO *bezala guip.*, *legez bisc.*; BEFORE *aurrean guip. bisc.*, *aintzinean lab.*; BEHIND *atzean guip. bisc.*, *gibilean lab.*; HOW *nola guip. lab.*, *zelan bisc.*; WITH *-kin guip. lab.*, *-gaz bisc.*; HE HAS GIVEN IT TO HIM *eman dio guip. lab.*, *emon deutas bisc.*, *eman derio soul.*, *eman dako low nar.*, *emon dau roncal.*, &c.

Secondly, it seems to me an exaggeration to say that the Basque has no affinity with any other languages. It is true that the Basque forms a whole family, and even an independent stem by itself, because it is impossible to adduce any language so closely related to it as the Aryan languages are to one another, or even as the Finnish and Mongolian are to each other among languages of the Altaic stem. Nevertheless, the absence of grammatical genders, and other characters, certainly bring the Basque, as an independent stem, within that great division of languages which comprises other equally independent stems, as the Altaic, the Western Caucasian, the Eastern Caucasian, the Dravidian, &c., and excludes the Semitic and Aryan.

My pamphlet, 'Langue Basque et Langues Finnoises' (London, Strangeways & Walden, 1862), shows some points of resemblance between the Basque and Uralic languages; and my 'Classification des Langues Européennes,' translated and inserted in A. J. Ellis's 'Early English Pronunciation,' Part IV. pp. 1300-1307, which has just appeared, will show my view of the proper place of Basque among other European languages.

LOUIS-LUCIEN BONAPARTE.

M. EDGAR QUINET.

The most German, if we may so say, of the Frenchmen of this age breathed his last a few days ago. Edgar Quinet had latterly forsaken the sphere of philosophical exaltation in which his life had been spent, and his old age was devoted to militant politics. His reputation as a thinker, however, will live long after his political career is forgotten. His ideas were mostly Utopian, but they were instinct with generosity; and his thoughts had the peculiar loftiness that belongs to poetry blended with metaphysics. Edgar Quinet was born in 1803. From an early age he showed brilliant talents, and at school he carried off every prize in his class. His father subsequently took him to Heidelberg, where he studied German literature and philosophy; and at that famous University he imbibed the tinge of Germanism which clung to all his writings in after life. On his return to France he paid a tribute to the country where he had been staying by translating into French Herder's work on the philosophy of the history of humanity. It was not till some years later that he produced an original work; but his reputation was so high, that he was appointed member of a scientific committee sent to the Morea by the French Government in 1828. This gave him an opportunity of collecting materials for a book on modern Greece in connexion with antiquity, and the success of the work led to his becoming a contributor of the

Revue des Deux Mondes. To the *Revue Quinet* contributed some of his most brilliant essays. His researches in history, it should be remarked, had more bearing on the philosophy of events than on the chronicling of facts. Thus he wrote on 'The Revolution in connexion with Philosophy,' on 'Germany and the Revolution,' &c. One of his writings on the future of religion is among the most remarkable that have been published on the subject in the French language. But Quinet did not neglect pure literature even while abstract theories were engrossing him. He wrote on Greek and Roman literature; and never, probably, were the German poets better expounded by a Frenchman than by him. In 1832 he published what is, perhaps, his finest work, 'Ahasuerus,' which, to quote the expression he used in his preface, "is the history of the work of God in the world, and of doubt in the world." 'Ahasuerus' was none the less read for being put in the Index at Rome.

At this time of his life Edgar Quinet was one of the most prolific of writers. Not only did he write in the *Revue des Deux Mondes* and the *Revue de Paris* (both periodicals belonged to M. Buloz), but he produced verse. Still, if the thoughts of the poet philosopher were always elevated, the garb was rather colourless and the theories discursive. He was well advised when he returned to prose; and by two extensive treatises on the Indian Epic and the origin of Indian poetry, he brought to a close a really great work on the epic poetry of the world. As political excitement began to increase in France, Quinet's ideas became more and more revolutionary. He made many sharp attacks on Roman Catholicism, and he vied with Michelet in his denunciations of the Jesuits. He had been appointed Professor of Foreign Literature at the Faculty of Lyons in 1839. Three years later he found himself in possession of a recently-created Professorship of the Languages of Southern Europe at the Collège de France. His lectures and those of Michelet, who was his colleague, were printed in a volume, under the title of 'The Genius of Religions'; but by this time he had become so outspoken that Louis Philippe's Government deemed it prudent to dismiss him. This official persecution more than anything else drove him into the political revolutionary ranks. The revolution of 1848 found him a republican; he sat in both Assemblies convened under the Republic; and on the *Coup d'Etat* he was sent into exile with M. Victor Hugo, M. Thiers, and thousands of others. He took refuge in Switzerland, where he published several works, one of which, 'La Crédit,' ranks among his best: and he returned to France only after the revolution of September, 1870. It was, perhaps, a mistake on his part to become a politician. The storms of the Versailles Assembly shortened his life, and he was not fitted for such an arena; yet even at Versailles he did no harm and some good.

Literary Gossip.

In another column we have explained the circumstances connected with the action for libel brought against the *Athenæum* by Mr. T. B. Johnston. We may mention that those who take an interest in educational literature or in map-making can see, at our office, copies of 'Bryce's Gazetteer and Johnston's Atlas,' in which the maps first appeared; of 'The New Cabinet Atlas' of 1865, in which they were again put before the world; and of 'The New Cabinet Atlas' of 1874 and 'The Edinburgh Educational Atlas' of 1874. Experts will thus be able to trace the successive forms in which the plates have appeared.

We are delighted to hear that Dr. Hill Burton, the historian of Scotland, is engaged upon a new work, to be entitled 'A History of Great Britain during the Reign of Queen Anne.' It will fill two volumes. Dr. Burton has, for

several years, paid special attention to the reign of Queen Anne.

MR. THOMAS CARLYLE continues a contributor to *Fraser's Magazine*. It is impossible to mistake the authorship of the first article in the April number, which is an examination into the authenticity of the several extant portraits of John Knox, extending to thirty-three pages, and illustrated with six xylographic fac-similes. The portrait of Knox, which, as we mentioned some time ago, was presented by Mr. Carlyle to the Philosophical Institution at Edinburgh, is one of those touched upon. The article is to be re-published with the 'Early Kings of Norway.'

THOSE who desire to see women employed in other occupations than those that are now open to them, will be interested in learning that the handsome edition of Poe's works, just issued by Messrs. A. & C. Black, is printed from types set up by the young women whom Messrs. Clark have, since the strike of the Edinburgh printers, been training as compositors.

In the person of Dr. William Beattie, a modest but indefatigable worker has passed away from that field of literature in which he laboured as usefully as in that of medicine. Dr. Beattie was both Physician and Secretary to the Duke of Clarence when his Royal Highness was living in Germany. But London was the true scene of Dr. Beattie's professional and literary achievements. Our chief concern with him is as an author. He published works on Germany, Italy, the Vaudois country, the Danube, Switzerland, and England, as far as regarded its Castles and Abbeys. A generation has gone by since Dr. Beattie's 'Life of Campbell' appeared, and it is little known to the readers of the present day. Dr. Beattie was at his best as the friend, fellow-traveller, and biographer of William Henry Bartlett, whose illustrated travels, published by Messrs. Virtue & Co., attained a great popularity. The story of the life of the author was briefly and tenderly told, just twenty years ago, by Dr. Beattie, who was as proud of his friendship with the traveller as he was of his intimacy with the poet.

A STUTTGART Correspondent writes:—

"Will you allow me to point out a few inaccuracies occurring in your notice, in last week's *Athenaeum*, respecting the new magazine about to be started, in the English language, at Stuttgart. In the first place, the magazine will not be issued monthly, but every three weeks. Next, its title is to be *Hallberger's Illustrated Magazine*, and not *Over Land and Sea (Über Land und Meer)*, that being the name of an old-established and widely-spread German journal, likewise published by the eminent firm of Hallberger. And, last, the first serial story of the magazine will be Miss Braddon's 'Hostages to Fortune,' which is now appearing in *Belgravia*, and which, when finished, is to be followed by Mr. Justin McCarthy's 'Dear Lady Disdain,' now in the course of publication in the *Gentleman's Magazine*. *Hallberger's Illustrated Magazine* will be conducted by Herr Ferdinand Freiligrath, and its main object is to offer to the ever-increasing number of English readers on the Continent a regularly forthcoming supply of well-selected and duly authorized extracts from the periodical home-press, as far as it is connected with literature and the fine arts."

THE new Bill in regard to copyright, brought forward in the Canadian Parliament, has been favourably received by British

authors. It may not give them all they desire; but it will undoubtedly be of considerable benefit to them. Of course the project is distasteful to the "Copyright Association," which dreams of forcing the Colonies to accord to the British publisher a monopoly. To suppose that our dependencies will ever submit to anything of the kind is absurd, and we do not think that intelligent publishers can really anticipate such a consummation, or that it is the solution that would be most advantageous to authors. It is pleasant, therefore, to see that the new Association to Protect the Rights of Authors is disposed to accept the Canadian proposal. We may take this opportunity of mentioning that the following well-known novelists and dramatists have joined the General Committee of the Association: Mr. James Albery, William Black, F. C. Burnand, H. J. Byron, Dutton Cook, Amelia B. Edwards, H. Sutherland Edwards, George Eliot, William Gilbert, Andrew Halliday, Thomas Hardy, G. H. Lewes, Mrs. Lynn Linton, Dr. Charles Mackay, Justin McCarthy, Robert Reece, F. W. Robinson, G. A. Sala, and W. G. Wills; also Robert Browning, A. C. Swinburne, and Theodore Martin.

At the recent sale of Mr. Mendel's books, at Manley Hall, Manchester, a copy of Redgrave's 'Century of Painters,' in ten 4to. volumes, realized 132 guineas, which, we believe, was considerably more than Mr. Mendel gave for the book. A copy of Baines's 'History of Lancashire,' the first edition, in four volumes 4to., produced twenty-one guineas.

THE easterly wind which slew M. de Jarnac and Sir Arthur Helps has robbed France of M. Amédée Achard, the talented author of 'Droit au But.' The newspapers say that he was sixty-eight, but one of his friends assures us that he was but sixty.

THE Rector of Lincoln College, Oxford, writes to us as follows:—

"It is not only the friends of the *Athenaeum* who must sympathize with you on this occasion, the franchises of the press in general are involved. English map-making has long been almost entirely in the hands of mere traders, and has been destitute of all scientific merit. Is it not to be allowed us to say this, because some one's capital is invested in bad maps?"

MARK PATTISON."

We have received many other letters to the same effect.

THE munificence of the old Italian family Altieri has enriched the history of Rome with one of those sketches of Middle Age local manners in which Florence is so rich and Rome so poor. 'I Nuptiali di Marc Antonio Altieri' (Rome, Bartoli) is the name of this elegant folio. The author, Marc Antonio Altieri, flourished in the early days of the Renaissance. He saw twelve Popes sit on St. Peter's Chair, and witnessed the sacking of the Eternal City by the Connétable de Bourbon. His autograph writings were not wholly unknown; Camillo Massimo and Ferdinand Gregorovius have been allowed access to them, and drawn largely from their valuable pages, but this is the first issue of any one of them in print for the general public. The present volume embalms the curious customs practised at patrician weddings with rigorous adherence to tradition. The book is cast in dialogue form, and branches off into descriptions of popular *jetés* and ceremonies, treats of

local politics, and deals many covert blows at Papal abuses. The Borgias are unsparingly lashed. The growing luxury of the people, too, is condemned; also the vandalism of extracting building stones from the Colosseum; and the writer instances a refreshing case of punishment for the wanton destruction of a statue on the Arch of Constantine.

SCIENCE

PHYSICAL NOTES.

Experiments on the thermal conductivity of ice have been recently made by Dr. Pfaff, who has described his method of research and the results obtained, in the *Sitzungsberichte der Physikalisch-Medizinische Societät zu Erlangen*. Comparing the conducting power of ice with that of iron, he finds that ice is far from being a bad conductor of heat. In fact, taking Despretz's figures which represent the conductivity of gold by 1,000, platinum 981, silver 973, iron 374, and tin 303, the conductivity of ice may be represented by 314. Dr. Pfaff suggests that his results will modify our views of the physical condition of the interior of a mass of ice.

A 'Mémoire sur le Froid obtenu au Moyen de l'Ether Méthylique et sur ses Applications à la Conservation de la Viande,' by M. Tellier, appears in the same journal; together with a Report made to the Académie des Sciences, by M. Bouley, upon his refrigerating machine; and one by M. Ch. Tellier, on the preservation of food in the air cooled by the apparatus employed.

The elder Becquerel has just published a work with the title 'Des Forces Physico-chimiques, et de leur Intervention dans la Production des Phénomènes Naturelles,' in which this aged philosopher commences with his electro-chemical researches in 1823, and examines all the developments of physical science, to the most recent phenomena of catalytic and capillary actions, on which the younger Becquerel is now at work.

Herr Trauzl, of the Austrian Engineer Corps, has prepared a cellulose tissue, which will absorb from 70 to 75 per cent. of nitro-glycerine, forming therewith an explosive compound, which possesses the property of remaining unchanged in contact with water, and of perfectly regaining its former explosive power, after being pressed and dried.

M. Cailletet some time since described to the Académie des Sciences his experiments on the passage of hydrogen through iron at ordinary temperatures. He has been continuing his investigations, and he finds on decomposing, by means of a battery, a neutral solution of chloride of iron, with the addition of sal-ammoniac, that metallic iron is obtained at the negative pole, in the form of bright, fragile, nipple-like prominences that are hard enough to scratch glass. This iron liberates, under water or any other liquid, bubbles of pure hydrogen gas. In the air this galvanic iron loses only a part of the hydrogen which it contains, but if put into warm water the liberation of the gas is tumultuous, and often accompanied by a curious and intense crackling. M. Cailletet adds some very interesting experiments, which appear to show that iron, with its occluded hydrogen, has magnetic relations which are different from those of ordinary iron.

Les Mondes informs us that Mr. Ladyguine has overcome many difficulties which usually attend the production of the electric light. Slender rods of carbon are hermetically sealed in a glass tube from which all oxygen has been removed. It then glows—when connected with a battery—with intense light, in the same way as platinum wire does, but with more brilliancy, and the carbon is not exhausted as it is when it is used as the poles of a battery arrangement.

M. Selim Menström states in the same journal that the diffused lights seen over the summits of the mountains of Lapland and Spitzbergen are of the same nature as the aurora borealis. In the spectrum of those lights and in the spectrum of

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aurora there are nine rays, which appear to agree with the lines given by the component gases of the atmosphere.

M. J. Jamin, in a communication made to the Académie des Sciences, indicates a very important modification in the construction of magnets. Supposing a number of plates combined are saturated with magnetism up to a limit which cannot be passed, if then two iron armatures of large surface are applied, the intensities will be increased, and the total power of the magnet will increase with its armature.

In a letter to M. H. St. Claire Deville, on the temperature of the Sun, M. Soret takes occasion to allude incidentally to some recent optical observations, which show the great intensity of solar radiation. If we look at an ordinary flame, such as that from a gas-burner, through plates of glass coloured blue with cobalt, we observe that with a certain thickness of glass the flame presents a purple colour, since the glass transmits the extreme red rays and the highly refrangible blue and violet rays, while it intercepts the rays of intermediate refrangibility. If the source of light have a high temperature, and therefore emits highly refrangible rays, the flame appears blue, and it requires a number of superposed plates in order to develop the purple tint. Thus M. Soret found, in a certain case, that at the temperature at which platinum fuses, two plates would give a purple colour; at the fusion of iridium three plates were required, and on observing the Sun the purple colour was not developed even with half-a-dozen plates.

In the last number of the *Annales de Chimie* M. Berthelot continues his series of memoirs 'On the General Principles of Thermo-Chemistry,' and M. Rosetti reproduces an Italian paper, in which he describes his researches on the electric current developed by the frictional machine.

It is well known that certain specimens of native platinum containing iron not only act on the magnetic needle, but exhibit decided polarity. M. Daubrée has recently instituted some investigations with the view of determining under what conditions such polarity is manifested. By fusing platinum with iron in various proportions, he has succeeded in obtaining alloys which behave exactly like the native *Eisenplatina*. One of these artificially-formed alloys, which exhibited strong magnetic polarity, contained 83·05 per cent. of platinum, and 16·87 of iron.

Some interesting observations on the character of the electric spark obtained by the Holtz machine, or by the discharge of an ordinary Leyden battery, have recently been made by Prof. Antolik, who describes his experiments in the last number of *Poggendorff's Annalen*.

SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—March 24.—Sir C. Nicholson, Bart., in the chair.—Sir G. Wilkinson communicated a paper 'On the Listening Slave and the Flaying of Marsyas,' in which he gave an account of a curious relief, which he had seen and drawn so long ago as 1820, on a sarcophagus then in the church of "San Paolo fuori le Mure," near Rome. This church, as is well known, was burnt in 1823, and it is not certain how far the sarcophagus was destroyed at the time, or is still, at least, partly in existence. Sir G. Wilkinson pointed out that the main subject was clearly the same as that the Italians call "L'Arrotino," an excellent specimen of which he noticed and copied at Arles, in 1829, adding, that other representations of this myth may be found on ancient vases and in various works of art.

ENTOMOLOGICAL.—March 15.—Sir S. S. Saunders, President, in the chair.—Mr. Sealy exhibited specimens of an *Ornithoptera*, bred from larvae taken in Malabar, in great numbers, on *Aristolochia Indica*.—Prof. Westwood exhibited drawings of several undescribed Coleoptera of remarkable forms, of which he intended to communicate the descriptions. Amongst them was an insect from the collection of M. Mniszech,

which bore a strong resemblance to a *Rhysodes*, and which he had named *Rhysodina Mniszechii*, but was really a Heteromerous insect.—Mr. M'Lachlan remarked that the species of *Lepisma* exhibited at the last Meeting by Mr. F. H. Ward did not correspond with the description of *L. domestica* of the United States, nor with the description of any species with which he was acquainted.—Mr. Butler communicated some critical remarks on the recently published work on the *Sphingidae*, by Dr. Boisduval.—The Rev. R. P. Murray read some remarks on the species of *Terias*, forming the *Hecabe* group, which tended to show that the insects which had hitherto been considered distinct species, under the names of *Æsopis*, *Mén.*, *Brenda*, *Doubl.* and *Hew.*, and *Sari*, *Horst*, were mostly, if not all, referable to but one species, *T. Hecabe*, Linn.—Prof. Westwood suggested that the case might be analogous to certain English species of *Pieris*, when certain forms, e.g., *P. napae*, *Esp.*, and *P. Sabellina*, *Steph.*, now universally recognized as varieties of *P. napi*, Linn., had long been considered specifically distinct. He also suggested that attention should be paid to the times of appearance of the various forms, and the period noted during which they remained in the proper stage.—Mr. Butler remarked that the latter circumstance had an important bearing in the case of *Papilio Ajax*, Linn.—Mr. J. S. Baly communicated 'Descriptions of New Genera and Species of Phytophagous Coleoptera.'—Mr. C. O. Waterhouse communicated a paper 'On the Lamellicorn Coleoptera of Japan.'—Mr. F. Smith read 'Descriptions of new Species of Indian Aculeate Hymenoptera collected by Mr. G. R. J. Rothney,' and also 'Descriptions of New Species of Bees of the genus *Nomia*, Latreille.'

INSTITUTION OF CIVIL ENGINEERS.—March 23.—Mr. T. E. Harrison, President, in the chair.—The papers read were, 'On the Hull Docks,' by Sir W. Wright, and 'On the Construction of the Albert Dock at Kingston-upon-Hull,' by Mr. J. C. Hawkshaw.

MEETINGS FOR THE ENSUING WEEK.

MON.—Royal Institution, 2.—General Monthly.
—Musical Association, 5.—Principles of Musical Notation, 'Dr. Stainer.'

TUES.—Entomological, 7.
—Society of Engineers, 7a.—'Practical Construction in the Colonies,' Mr. W. G. Ferrar.

WED.—Victoria Institute, 8.—'Relation of the Scripture Account of the Deluge to Natural Science,' Prof. Challis.
British Architects, 8.

THURS.—Royal Institution, 3.—'Grande Phenomena of Physical Geography,' Prof. F. M. Duncan.

FRI.—Civil Engineers, 8.—'Discussion on the Hull Docks,' Mr. J. T. Smith.
—Zoological, 8.—'Avifauna of the Galapagos Archipelago,' Mr. O. Salvin; 'Revision of the Heterocerous Lepidoptera of the family Sphingidae,' Mr. A. G. Butler; 'A Monograph of the Siliceo-Fibrous Sponges,' Part III, Dr. J. C. Bowerbank.

SAT.—Biblical Archaeology, 8.—'An Assyrian sword,' Prof. A. E. Sayce; 'Observations Passim in one of the Assyrian Astronomical Tablets,' Rev. A. H. Sayce; 'Dygraphic Inscription in Greek and Cyriote found at Larnaca,' Mr. D. Pierides; 'Four Races in the Egyptian Representation of the Last Judgment,' M. E. Lefebvre.

SUND.—Society of Arts, 8.—'Capt. Liermer's Improved System of Town Microscopical, 8.—'New Mode of applying Spectrum Analysis to the Microscope,' Mr. H. C. Sorby.

THURS.—Royal Institution, 3.—'Fossil Forms of Flying-Animals,' Prof. G. Sealey.

FRI.—Mathematical, 8.—'Mechanical Contrivance for describing Equiangular Curves,' 'Artificial Production of a Force varying inversely as the Square of the Distance from a Centre,' Mr. G. H. Darwin; 'A Hydrostatis Toy,' Prof. Wolstenholme; 'An Improved Method of Integrating the Equations of Motion of a System acted on by Forces expressed by Linear Functions of the Displacements and Velocities,' 'The Vibrations of a Stretched String of Gyrostats (Dynamical Theory of Faraday's Magnetic Rotation of the Plane of Polarisation),' Sir W. Thomson.

Royal, 8.

FRI.—Quckett Microscopical, 7.

ANTHROPOLOGICAL SOCIETY, 7b.—'The Lost Tribes—Where are they,' Mr. C. O. M. M'Lean.

SAT.—New Shakespeare Society, 8.—'Corrected Edition of "Richard the Third,'" Mr. J. Spedding.

SUND.—Royal Institution, 9.—'Tides,' Sir W. Thomson.

SUND.—Royal Institution, 3.—'History of Assyria,' Mr. G. Smith.

PHYSICAL, 8.—'Experiment illustrating the Want of Achromaticity of the Eye,' Prof. H. McLeod; 'Form of Mercurial Air-Pump,' Mr. J. Barrett.

BOTANICAL, 8.—General.

Science Gossip.

CONTINUING our record of the progress of woman, we may mention that the first lady who has taken advantage of the new regulations was admitted at the last meeting of the Anthropological Institute. The members, we understand, are so encouraged by their success that they contemplate holding a Soirée on a large scale.

MR. DANIEL HEMBURY, who died last week at

the age of forty-nine, was a Fellow of the Royal and Linnean Societies, and had greatly exerted himself for the promotion of pharmacology, on which he published many papers, besides the last great work of which he was credited. In his desire to ascertain the origin of many drugs he had visited the East, besides keeping up a scientific correspondence with every one able to afford him information. He had been formerly a partner in the firm of Allen & Hembury, in which William Allen, F.R.S., had been his chief.

An epitome of the geology of India has been prepared by Prof. Duncan, for the use of the students at Cooper's Hill.

PROF. PRESTWICH's inaugural lecture at Oxford, on 'The Past and Future of Geology,' has been published in the shape of a pamphlet, to which is appended a table, comparing the number of fossil species known in 1874 with the number known in 1822. The lecture commences with a sketch of the labours of Prof. Phillips, and concludes with some original speculations on the causes which have brought about the present comparatively stable condition of the earth.

By the will of Sir Charles Lyell the sum of 2,000, is bequeathed to the Geological Society, for the purpose of founding a fund for promoting geological research. The award is to be accompanied by a 'Lyell Medal,' and, according to the terms of Sir Charles's will, is to be open to geologists of any nationality or of either sex.

MR. SAMUEL BROWN, a distinguished actuary, died some days ago, aged sixty-five. One of his labours was the calculation of the Indian Service funds for the Government. He became a Fellow of the Statistical Society in 1837, was long a member of the Council, and at his death was Vice-President. The *Journal* contains several papers by him. He took an active part in the Statistical Congresses. He was a founder of the Institute of Actuaries, had served as President, and contributed to its memoirs. He was much esteemed in those Societies, and his loss will be sensibly felt.

WE have, on previous occasions, when noticing the Reports on the Gold-fields of Victoria, by the Secretary for Mines, Mr. R. Brough Smyth, directed attention to the vegetable fossils discovered in the older auriferous drifts of that colony, some of which were figured in these Reports. It appears that fossil leaves of some species of *Eucalyptus*, which still preserve their distinctive odour, have been found at Daylesford and some other districts. From the deep "leads" of the Haddon district vegetable fossils of considerable scientific value were brought to light, and fossil fruits were also found in New South Wales. These were all submitted to the most careful examination by Baron Ferd. von Mueller, the Government Botanist for Victoria, who has recently published 'Observations on New Vegetable Fossils of the Auriferous Drifts,' which are illustrated by ten exceedingly well-executed plates of fossil fruit, and two maps with sections. This is a valuable contribution to geological science.

FINE ARTS.

NEW BRITISH INSTITUTION GALLERY, 209, Old Bond Street, NOW OPEN. THE ELEVENTH SPRING EXHIBITION OF SELECTED CABINET PICTURES BY BRITISH and FOREIGN ARTISTS.—Admission, 1s., including Catalogue.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE ELEVENTH ANNUAL EXHIBITION OPEN DAILY, from Ten till Six.—ADMISSION, 1s.; Catalogue, 6d.

GEORGE L. HALL, Hon. Sec.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Death of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vierge,' 'Christian Martyrs,' 'Crusaders,' &c., at the DOUÉ GALLERY, 25, New Bond Street. Ten to Six.—1s.

THE ELEVENTH ANNUAL EXHIBITION OF OIL PAINTINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS, is NOW OPEN, at Thomas McLean's Gallery, 7, Haymarket (next the Theatre).—Admission, 1s., including Catalogue.

FORTUNY'S LATEST PICTURE, 'The ANTE-CHAMBER,' is included in M'LEAN'S ELEVENTH ANNUAL EXHIBITION, 7, Haymarket.

MESSRS. PARTRIDGE & CO. send us *The Children's Picture Roll*, a number of large woodcuts with letter-press in bold type, intended as lessons for children,

and fastened to a roller, so that the whole may be suspended. The woodcuts are generally excellent, brightly executed, and full of spirit and character. Among them are designs by W. Hunt, Delaroche, Mr. H. Weir,—a noble drawing of a swan,—and Sir E. Landseer. The "Roll" is likely to be popular with infants and their teachers.

Some time since we reported that it was the intention of M. Dupont-Auberville to publish a richly-illustrated work on tissues and embroideries. The first instalment of this book is now before us, and it would seem that the whole will be a most valuable addition to our collection of examples of applied art in the mode in question. The title is *L'Ornement des Tissus, Recueil Historique et Pratique*, par M. Dupont-Auberville (Bachelin-Deforence, Paris). The illustrations of the *livraison* sent to us comprise brilliantly-coloured and gilded transcripts from the patterns of embroideries proper, silk brocades, and cut velvets, dating from the Renaissance and Mediæval periods, the sixteenth and seventeenth centuries; a brief description accompanies each specimen. The illustrations are superbly coloured and beautifully printed. When the work is complete, we may have an opportunity of examining it at some length.

Children of the Mobility (Bentley & Son) contains photographic fac-similes, from sketches by John Leech, representing with characteristic pathos and intensity of character, some of the sports and troubles of the little ragamuffins who form a class that, thanks to the London School Board, is likely soon to be extinct. Bent as the world is promoting civilization among our native savages, it is certain that a time will soon come when Leech's representations of London street children, with whom he succeeded better than with any other subjects, will have the highest ethnographic value. When that day arrives these sketches will be priceless. Now, they are simply amusing to those who do not care to look below the surface of Leech's humour and seek for what they may often find—a serious and sad purpose.

We have received from Messrs. Chatto & Windus, Parts I. and II. of *The Cyclopædia of Costume, or a Dictionary of Dress*, illustrated, by Mr. J. R. Planché. Those who know how useful is the brief and necessarily imperfect "Glossary" at the end of Fairholt's "Costume in England," will be able to appreciate the much greater advantages promised to them by Mr. Planché's book. When the whole of the publication is in our hands, we may speak of it at length.

Messrs. Dulau & Co. send us *Jacobus Houbraken et son Euvre*, by M. A. Ver Huell (Arnhem, P. Gouda Quint), a brief biographical notice of the famous engraver, accompanied by a list of the names of his works, 490 in number,—so industrious was the man,—including the illustrations to Wagenaar's "Vaderlandsche Historie," likewise, and, in addition, the portraits of the Stadholders, the "Peintres Néerlandais," and the "Illustrious Persons." Each entry in this catalogue gives a short description of the print in question, with dimensions, &c. Such a list will be extremely useful to students and collectors, and must have demanded enormous labour in preparation.

We have received a paper, read before the Liverpool Art Club, *On Ancient and Mediæval Ivories*, by Mr. H. Clark, junior (Liverpool, Marples). It is a capital popular history of a subject which, notwithstanding the comprehensive sketch prefixed to Mr. Maskell's "Catalogue of Ivories at South Kensington," is by no means sufficiently illustrated, or historically complete, although it refers to one of the smallest and most compact sub-divisions of art-literature.

Messrs. Hagger send us Parts I. and II. of *The Art-Treasures of Italy*, by Dr. E. Eckstein, apparently a translation from the German, and consisting of tolerable engravings of a commonplace order from many masterpieces of art and popular descriptions of those works. The book seems likely to answer its purpose.

Messrs. Seeley, Jackson & Halliday have

sent us *The Portfolio, 1874*, comprising etchings by MM. Waltner, Wise, Hamerton, Brunet-Debaines, Legros, Le Rat, Rajon, Martial, Gaucherel, and others, after pictures by Rembrandt, Mantegna, More, Turner, F. Hals, Moroni, Velasquez, Gainsborough, Ruydael, Chintreuil, besides works of less famous artists. These etchings are, in many cases, derived from previous publications, but they ought not to be, on that account, less welcome to the English student and amateur of art. Among them we notice as especially worthy of praise the following:—1. The superb portrait of Rembrandt, by himself, in the National Gallery, etched by M. Waltner, a noble reproduction, the fine qualities of which ought to break like sunshine on the somewhat dull flat of English engraving; 2, "La Femme de Scrivenerius," by F. Hals, etched by M. A. Didier, a plate borrowed from Mr. Wilson's magnificent "Catalogue" of his pictures; 3, "Ruined Castle on a Lake," by M. Brunet-Debaines, after Cuyp's picture in the National Gallery, a true marvel of luminous quality; 4, "A Breton Peasant," by M. Legros; and 5, "The Dutch Housewife," by M. Rajon, after Maes, in the National Gallery, a most luminous piece. Besides the etchings, "The Portfolio" contains a number of readable essays on Art and kindred themes, by Mr. Wornum, who contributes twelve papers on noteworthy pictures in the National Gallery; by Mr. Hamerton, who supplies appreciative criticisms on various subjects and independent essays; by Mr. W. B. Scott, and others. With this volume the same publishers send us a part of the current issue of "The Portfolio," to which we desire to call particular attention on two accounts; 1, the fine etching by M. Rajon, from Giorgione's "Knight in Armour," in the National Gallery; 2, a paper styled "Technical Notes," compiled, by the Editor (?), from materials supplied with characteristic patience and care by Mr. Holman Hunt, and giving elaborate details of the painter's mode of execution, and his system of dealing with pigments, vehicles, varnishes, canvases, &c.; and also the results of his experience in respect to the former two materials, and his earnest adjurations to artists to insist on having materials in a pure state. The last is evidently a point of profound interest to Mr. Hunt, as, indeed, it ought to be to every honest painter. As the artist's pictures, some of which are now nearly thirty years old, have remained unchanged, his modes of painting are of the highest value, and his recommendations to students deserve profound attention. We recommend this paper to painters; it is, we believe, one of a series from different artists describing the processes and materials advocated by each. No subject could be more important to the practical artist.

A SOCIETY OF ARTISTS IN THE LAST CENTURY.

We are indebted to Mr. Lewis Pocock for the loan of a document which purports to contain minutes, notices of the meetings, &c. of a Society of artists and lovers of art which existed in the last century before any of the similar bodies known to us came into being, that is, before the club which met at the Bedford Arms Tavern, c. 1733, of which Hogarth was a leading member; this was not exclusively artistic. The MS. before us refers to the Society of Virtuosi of St. Luke, or St. Luke's Club, and professes to be a transcript from official memoranda kept by one of the members. The Society is mentioned by Walpole, doubtless from Vertue's memoranda, in the "Anecdotes of Painting" 1849, i. 323-4. The MS. was "copied from the origin, in the hand of Mr. Graham." The internal evidence leaves no room for doubts of its genuineness. The writing is that in vogue late in the second quarter of the last century, i.e., about the latest date given on its pages. A variety of minute circumstances are recorded which agree in the closest manner with what we already knew. The MS. states that Van Dyck "appointed one evening in the week in Winter Time for the Virtuosi of London" to meet at his house, "he entertaining them in a generous manner" on the festival of St. Luke. To this practice the painter's death put an end. After the Civil War had ceased, "S. Peter Lely, rising into Fame and Fortune," revived the Society at his own house. This continued for many years, until death again stopped the meeting. In 1689, several of "the most Considerable Virtuosi met in a public Tavern, and remembering the inconvenience of so many persons meeting in a private House (besides the freedom), they resolved to meet in the former manner, but in a Tavern, one evening in each week during the Winter and once a month in the Summer." "One person of the company was chosen Steward for the year, and on St. Luke's Day provided a dinner, every person paying a crown towards it, and the Surplus to be paid by the Steward; and if the Expences amounted to more, leaving the Entertainment to the Generosity of the Steward. At first it was customary for the Steward to give a westphalian Ham & chickens, but after times and generous minds added more, oftentimes at the greatest Tavern in London, in a splendid manner."

The document gives a complete list of the stewards, from John Riley, in 1688, to Thomas Bryan, in 1743. Among these officers are, besides other well-known persons, Clostermans, painter; Grinling Gibbons; the Hon. Robert Bruce; R. Graham; Michael Rosse, jeweller; Michael Dahl; W. Talman, architect; Col. Sir Robert Child, banker; W. Cowper, surgeon; Sir Christopher Wren; Hugh Howard, whose collections were dispersed but the other day: he is described as "Painter (now Esqr.)"; Boit, enameller; Gibbs, architect; "W. Aickman"; Mercier, painter; "Mr. Charles Bridgeman, gardener to His Majesty"; George Vertue; C. F. Zincke, enameller; Michael Rybrack; W. Kent, painter and architect, who is well known as a subject of Hogarth's satire.

A resolution of the club, assembled at the Rose Tavern, March 5, 1698, proposes that so many members as pleased to do so should deposit five pounds each with one of their number, "to lay as a Bank ready for the Purchase of such Picture or Pictures" as might be found worth the aggregate sum. These works were to be raffled for; "the Winner, upon spending four guineas more in a Feast upon the rest of the Company, shall be fully & justly entitled to the Same, as if the said purchase had been made entirely with his own money," subject to giving the members of the Society the refusal to purchase the prizes when the winner desired to part with them. The raffling was to take place on St. Luke's Eve, i.e., October 17th, in each year. This points to the institution of a sort of Art-Union for the distribution of paintings, and is probably the earliest example of the kind, in England, at least. It is further stated, that Mr. Cooke, a member, had a large picture of a triumphal arch painted by Viviano, "and the figures by Michael Angelo delle Battaglie, to be sold for 80 guineas," which the club desired to purchase and submit to raffling among those who paid for shares in the venture. The members whose names are subscribed to these resolutions are R. Bruce, Cha. Chamberlain, Mich. Dahl, Mich. Rosse, Wm. Cowper, R. Graham, T. Weeks, Wm. Comins, R. Huckoll, J. Seamer, H. Cooke, Jno. Closterman, G. Gibbons, and W. Gibson. Most of these names are known to students. It appears that Dahl won the picture in question, "and spent 5 Guineas in a Noble Feast upon the Society." A minute made at a meeting in the Rose Tavern, "Fryday, 7th 20, 1698," records that two Salvator Rosas, "a Seaport and the other a Landscape in the upright," were to be raffled for, the price being 70*l.* Mr. Cooke, who, by the way, is otherwise recorded as an importer of pictures, offered the Society "some pieces of Vandyke." In 1703, it was "Resolv'd, *Nemine contradicente*, that if any gentleman of this Society shall from & after this Day during the sitting of this Club, or at any other time (!) when more than two of our Members shall be met together at the Rose prophanely Swear, curse, or use any manner of Imprecation that then, for every such offence the Party so offending shall forfeit & pay two pence, for the

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use of this Society, to be spent at the same time that such offence shall be committed." Most of the above-named members subscribed this resolution, with the addition of W. Claret, Robert Child, and F. Heath. On December 9, 1713, the Club resolved "that no eatable except Bread, butter, cheese, be allowed at the publick account; and that if any Gentleman calls for anything else it is to be at his own particular expence." Succeeding meetings were held at the Bumper, the Three Tuns (in Chandos Street, Covent Garden), the Swan, the Fountain, and Spring Garden Taverns.

Among the minute circumstances which at once confirm the documents and illustrate their history, it is noted that Mr. Wooten acted as Steward in 1717. On this, which appears to have been an irregularity, the following memorandum is vouchsafed to show "how it came to pass that Mr. Wooten served Steward before S^t James Thornhill, he had a printed plate (i.e., engraved) ticket to invite on S^t Luke's feast at his own house in Covent Garden." This is curiously confirmed by the existence among the prints purchased for the British Museum, at the recent sale of Hugh Howard's collections, of an engraved emblematic card of invitation, with a scroll left blank on the plate, and, in this impression, filled with an independent inscription, inviting Mr. Howard to a feast of St. Luke's Club at Sir J. Thornhill's house on the *feûe* of the Society for 1718, the year following that in which Mr. Wooten entertained the members out of his turn. This ticket was probably printed from the above-mentioned plate. It is certain, then, that Thornhill fulfilled his deferred engagement. This little circumstance is confirmatory of the existence and character of the Club, of which, so far as we know, there is no other published record. The MS. thus explains the meaning of the invitation to the long-forgotten festival of these art-lovers of a by-gone generation.

Fine-Art Gossip.

THE private views of the Exhibitions (1) of Pictures by Artists of the Continental Schools, French Gallery, Pall Mall; (2) of Mr. McLean's Collection of Cabinet Pictures by British and Foreign Artists, Haymarket; and (3) of the Society of British Artists, Suffolk Street, take place to-day (Saturday). The respective galleries will be opened to the public on Monday next.

MR. JOHN BURLEY WARING, whose death on Tuesday of last week we have already mentioned, deserved more than so brief a notice. He published in 1873 a sort of autobiography, which we criticized at the time, and to which we are indebted for the following sketch of the career of an energetic, industrious, and intelligent artist and writer. Mr. Waring was born at Lyme Regis, June 29, 1823, and remained in that place during the first fifteen years of his life. Like a good many others who have since distinguished themselves, he owed much of his early love for literature and art to the *Penny Magazine* and the *Saturday Magazine*. In 1836 he went to school at Bristol, where he was under some capital teachers; in 1840 he was apprenticed to Mr. H. E. Kendall, architect, in London, having for his fellow-pupil Mr. J. Clayton, author of 'Ancient Timber Edifices' &c. In 1842 he became a student of the Royal Academy. Weak health compelled him to proceed to Italy in 1843, and he made an extended tour in that country, visiting all the noteworthy cities, and making numerous studies and sketches. On returning to England, he entered successively the offices of Mr. Poynter, of London, and Mr. Laing, of Birkenhead, the latter of whom was engaged in extensive building works; later he took service under Mr. Smirke and Mr. Mocatta as draughtsman. In conjunction with Mr. Macquoid, Mr. Waring gathered, in Italy and Spain, the materials for a useful book, which was published as 'Architectural Art in Italy and Spain,' 1850. Singly he produced 'Designs for Civic Architecture,' formed on what were intended for the foundations of a "style of my own,"

and, from the specimens with which we have met, certainly not without great merits and a considerable share of beauty. Soon after this, Waring determined to study the human figure, and entered the studio of Couture, in Paris, where he remained several months, his object being to acquire power "personally to design and direct frescoes, or other works in which figures were to be introduced into buildings." He returned to Spain and made sketches for a book on 'Architectural and Sculptural Studies, Burgos and its Neighbourhood,' which was published in 1852. He came to London in 1851, to superintend the issuing of this work, and thence passed again to Paris and Couture's atelier. By this time, Waring had made a reputation of a sort which indicated him as likely to be a useful assistant in preparing the handbooks for departments of the Crystal Palace, and he was employed in that way. Health failing, he was compelled to leave England for Italy. Here again he set to work drawing artistic remains, and the result was a book styled 'The Arts connected with Architecture in Central Italy,' 1858. In the preceding year he had a share in getting up the Manchester Art-Treasures Exhibition. From these labours he turned to take a part—a considerable one—in the 'Art-Treasures of the United Kingdom,' 1857, a large and costly illustrated work; and the section on Byzantine design, in Mr. Owen Jones's 'Grammar of Ornament,' was confided to him. Several continental tours occupied the remainder of his life, and he published successively 'Masterpieces of Industrial Art and Sculpture,' 1862; 'Illustrations of Architecture and Ornament,' 1865; 'Stone Monuments and Ornaments of Remote Ages'; and, lastly, a book which now lies for review on our table, styled 'Ceramic Art in Remote Ages.' Besides these purely literary works, Mr. Waring had a share in preparing the International Exhibition, 1862, and was 'Chief Commissioner of the Exhibition of Works of Art,' at Leeds, 1868. Thus a busy, but, comparatively speaking, incomplete life was occupied.

WE understand the recently closed Exhibition of the Manchester Academy of the Fine Arts was extremely successful, more than two-fifths of the pictures having been sold.

THE *Oswestry Advertiser* says that the annual meeting of the Cambrian Archaeological Association will be held this year (probably in the month of August) at Carmarthen, under the presidency of the Bishop of St. David's.

ON the 21st ultimo died Mr. W. G. Rogers, the well-known carver in wood. We are informed that this artist was born at Dover, August 10, 1792, and that early in life he showed remarkable ability in drawing and modelling. He was apprenticed to a carver in London, and much of his admiration was given to the works of G. Gibbons, an artist whose peculiar mode the lately deceased carver adopted with success. After attaining considerable skill in what may be called the naturalistic rather than the artistic style of carving, Mr. Rogers was employed to decorate Carlton House, the Pavilion at Brighton, and, at a much later date, Kensington Palace. His productions in the last-named place have been removed. He appears to have been an active and successful collector of works in his own art and its allies in decoration. His most important production in the style of Gibbons is said to have been executed for the church of St. Mary-at-Hill, London. He carved the pulpit of St. Anne Limehouse, and some striking examples of his skill, are to be found at St. Michael's, Cornhill.

MUSIC

PROFESSOR ELLA will REPEAT the THREE LECTURES given recently at the London Institution—on Haydn, Mozart, and Beethoven—at the Quebec Institute, 18 Lower Seymour Street, with *Violin and Instrumental Concertos* on Saturday, April 17, and May 15, from Four to Six—Stalls for the Series, 1s.; Single Admissions, 5s. and 2s. 6d. For plan and all particulars, apply to Austin's Ticket-Office, St. James's Hall.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—**FRIDAY NEXT, April 9, at 7.30,** Handel's *ISRAEL IN EGYPT*.—Madame Corani, Mrs. Suter, Madame Patey, Mr. Sims Rivers, Mr. M. Smith, Singers, Folz, Mr. Leslie Thomas. Organist, Mr. Willing.—Tickets, 3s., 2s., 1s., 10s. 6d., at 6, Exeter Hall.

DR. HANS VON BÜLOW will give TWO FAREWELL PIANOFORTE RECITALS (previous to his departure for America), at St. James's Hall, on **WEDNESDAY AFTERNOONS**, April 13 and 14, to commence at 2.30, each day. Programme of the Recital (Wednesday Afternoon, April 13):—Works of Frederic Chopin: *Troisième Grande Sonate*, in E minor, Op. 58; *Variations Brillantes*, Op. 13; *Nocturno*, Op. 37, No. 2 (by desire); *Ballade*, in G minor, Op. 26; *Prelude* (No. 13), from Op. 26; *Impromptu*, in A sharp, Op. 66 (by desire); *Scherzo* (No. 4) in E, Op. 51; *Prélude* (No. 1), from Op. 28; *Grande Sonate*, Op. 58; *Tarantelle*, Op. 43; *Berouze*, Op. 57 (by desire); *Polonaise*, Op. 32; *Sofa Stalls*, 7s. 6d.; *Balcony*, 3s.; *Admission*, 1s. Tickets may be obtained at Stewart Lucas, Weber & Co., 84, New Bond Street; George Dohly, 52, New Bond Street; Austin's Ticket-Office, St. James's Hall, Piccadilly; and of Chappell & Co., 56, New Bond Street.

THE ITALIAN OPERA.

'WILLIAM TELL' is a work which requires the most dramatic and yet delicate handling. The chief male characters exact vocal powers of the highest order from the tenor, the baritone, and the bass. The opera is trying, too, for the chorists, who have to impart intense dramatic feeling. Nor is the work of the orchestra by any means easy, as the instrumental portions call for perfect executive skill, and the nicest observance of light and shade. From the first note of the overture to the last bar of the suppressed *finale* the richness of the combinations keeps pace with the freshness of the melodies. Orchestral art is exemplified in the most varied and fanciful forms, while vocalization is carried to the extreme limits of musical expression. In Paris, even with inferior artists as principals, the traditional mode of performing the work, which dates from 1829, will always secure an average interpretation; but to ensure this, the rehearsals even with practised casts are never neglected. Precisely because there was not sufficient preparation the performance at Covent Garden Theatre, on the opening night of the season, was so rough, that it made little impression. If we except the customary *encore* for the overture, the audience showed no interest in the opera; and yet there were some redeeming points in the singing of Signor Marini, who was *Arnoldo*, and of M. Maurel, in the title part. The former has seemingly adopted the robust tenor parts of Duprez and Tamberlik. He has certainly power, but it is a question whether his style, which is excellent, is not better fitted for the Mario and Gardoni *répertoire*. Marini is more the Arturo of the 'Puritani' and the Duke of 'Rigoletto' than the Arnaldo of 'William' and the Robert le Diable of Meyerbeer. Madame Sinico, who was announced originally for Matilda, which she sings to perfection, was replaced by Mlle. Bianchi, a French *débutante* of last season, who is, on the whole, a promising singer, but who is overweighted in Rossini's music. Mr. Beverly's beautiful Swiss scenery is retained, and the *mise en scène* on the capacious Royal Italian Opera stage compensates partially for the lack of finish in the execution.

BACH AND SCHUBERT.

THE sacred music performed during Passion Week was not confined to Bach's Good Friday service, the Passion according to St. Matthew and to the 'Messiah' of Handel. There was a selection of unusual interest at Sydenham, on the 27th ult., from oratorios and other sacred compositions; and yet the programme seems to have escaped the notice of our watchful contemporaries, although two remarkable novelties, productions by Bach and Schubert, were given for the first time at the Crystal Palace. The amateurs who possess the first volume of Herr Philipp Spitta's 'Johann Sebastian Bach,' no English edition of which valuable work has yet appeared, will find on page 525 a detailed notice of a cantata, 'Ich hatte viel Bekümmerniss,' which was executed on the third Sunday after Trinity (17th of June, 1714), at Weimar, but which is inscribed by the composer, 'Für jede Zeit' ("Per ogni tempo"), or to be used for all seasons. This cantata was, however, composed in Halle. Bach was there in 1713, when there was a talk of his taking the post of organist to the Liebenfrauencirche, vacant by the death of his teacher, Zachau. At the request of a

leading pastor, Dr. Heineccius, Bach stayed at Halle long enough to compose, and conduct the first performance of, this cantata, which is stated to have been his first attempt in the sacred school of writing, which he has so grandly illustrated by nearly 300 special pieces. Bach did not accept the place of organist at Halle, but remained "Concertmeister" at Weimar for some time. Under the title of "My Soul was in Heaviness," this fine cantata, "Ich hatte viel Bekümmerniss," is likely to be a permanent work in the Sydenham *répertoire*. It was heard with the deepest attention, broken at some of the numbers by great applause. The work has been published by the Bach Society of Leipzig, and there is an English translation. It opens with a striking Sinfonia in G minor, for the orchestra (scored originally for two violins, viola, double bass, four trumpets, oboe, bassoon, and drums). There are four choruses (one with chorale); a most pathetic air for soprano, "Sighing, weeping" (sung expressively by Miss Blanche Cole); a recitative for tenor (Mr. E. Lloyd), replete with devotional dignity; and an air, "Fast my bitter tears are flowing" (which was unaccountably omitted by the singer); a quartet (Miss B. Cole, Miss Palmer, Mr. E. Lloyd, and Mr. Whitney) with chorus, "Wherefore grievest thou"; a duet for soprano and bass, in which the alternative passages for the voices were so effective that it made quite a sensation, despite Mr. Whitney's overpowering tones above the soprano; a trio for soprano, contralto, and bass, preceding the chorus with chorale, which Mendelssohn turned to such good account in "St. Paul"; a very melodious and consolatory air, "Rejoice, oh my spirit," sung with artistic discrimination by Mr. Lloyd; and a final quartet and chorus, "The Lamb that was slain," which opens with surpassing grandeur with trumpets and cornets, Dr. Stainer handling the organ part judiciously. Herr Spitta, in his interesting analysis of the cantata, refers to the absurd criticism of Mattheson in the "Critica Musica," in 1720, upon the repetition of words. It is this iteration of the title words which produces such a sublime effect — the *crescendo* in the last word, assisted by the organ, is a masterpiece of genius worthy of the composer who conceived the earthquake chorus in the *Passion Music*. The *ensemble* was, on the whole, highly creditable to the choir and instrumentalists, for the organ, oboes, and trumpets had a heavy responsibility imposed upon them, and Herr Manns conducted steadily.

The "Die Allmacht," by Schubert, to the words of L. Pyrker, was twice set, and Kreisale Von Hellborn states that Herr Herbeck, Capellmeister of Vienna, one of the most enthusiastic of Schubert's admirers, and most indefatigable in preserving and resuscitating the composer's works, had an unfinished four-part song, for male voices, set to the same words. Dr. Liszt, who is a strong Schubertite, may, perhaps, have seen this vocal quartet, and have derived from it the idea of adapting "Die Allmacht" for tenor solo, chorus of tenors and basses, and full orchestra. But be the origin of Liszt's arrangement what it may, he has caught the Schubertian spirit marvellously. The sensation which this work produced at the Crystal Palace on the 27th ult., when it was executed with Mr. Lloyd as the solo singer, has never been exceeded. The concert hall at the close was more like the interior of an Italian Opera-house when under the influence of a *furore* for some great artist. The work is, indeed, glorious Psalm of Praise, with a highly-coloured and picturesque orchestral undercurrent, and Mr. Lloyd sang magnificently. Never before has he exhibited such enthusiasm, especially in the solo, accompanied with harp and strings. The words "Great is Jehovah the Lord" are susceptible of varied and descriptive instrumentation.

An *aria* from the oratorio, "Maddalena," by Hasse, who composed an opera, "Artaserse," for Farinelli, when Handel was Impresario at the second Italian Opera-house in Lincoln's Inn Fields, was sung by Miss Palmer, the contralto, who is too rarely heard. This *aria* may, perhaps, induce the managers of the musical arrangements at Sydenham

to pay more attention to the works of Hasse, one of the most prolific of composers in all schools, sacred and secular.

BRITISH ORCHESTRAL SOCIETY.

THE new descriptive symphony, "Robin Hood" (No. 4, Op. 44), by Mr. Alfred Holmes, performed in St. James's Hall on Wednesday night, aims, as the title imports, at depicting, in four movements, the prominent points connected with the legendary career of the bold outlaw, just as the composer has essayed to describe in a vocal and orchestral cantata, the work recently heard at the Crystal Palace, the story of the Maid of Orleans. It is evident that Mr. Holmes, from his long residence in Paris, has been strongly influenced by the school of Berlioz in programme music; but it is also clear that the English composer has the ambition to strike out a distinctive line for himself. That he has a vivid imagination, and that he is a master of orchestration, the "Robin Hood" proves; if it falls short of being a work of genius, it certainly cannot be placed in the category of ordinary compositions. If Mr. Holmes had conducted his own production he might have brought out effects which escaped notice, colouring which was palpably absent, and given more finish and refinement to the general interpretation. Although it is boasted that the symphony had "the first hearing at the hands of entirely English executants," if the work had been played at the Conservatoire in Paris (it was composed in the French capital in 1870-1), we do not doubt that the French artists would have seized the spirit of an old English story, just as they have done in the settings of Shakespeare, and Byron, and Moore. The Serenata in F, and the Intermezzo in C, will perhaps be recognized as the more striking portions of the illustrative score, but ought to be heard more than once to appreciate fully the composer's intentions. Mr. A. Holmes was recalled and cheered at the close of the symphony.

Maurer's Concertante for four violins, came after Beethoven's "Leonora" overture, and was, therefore, badly placed for the performers, Messrs. Carrodus, Amor, T. Watson, and Betjemann, who went well together, but did not create such a sensation as did Sivori, Vieuxtemps, Sainton, and Delofre, when they executed the Concertante at the Musical Union. Mr. A. Wilford's performance of Mendelssohn's Rondo Brillant, in B minor, was not an exciting one. Signor Randegger's new scena, "Saffo," with Italian words, by Signor F. Rizzelli, and an English version by Mr. Campbell Clarke, is an ambitious setting of the story of the poetess, but it must be heard from a Tietjens or from a Viardot to be duly appreciated: the orchestral undercurrent is skilful. Madame Lemmens was more successful in the ballad, "When youthful joys," from one of Mr. Macfarren's most melodious and sparkling operas, "Jessy Lea." In the analytical programme of Mr. Macfarren there was a most curious displacement of the notation, some of the themes of the symphony being given to the concertante, and the illustrations of the latter to the symphony.

SACRED MUSIC IN PARIS.

THE performances during the past few days of sacred music in Paris have not been confined to the churches, where Rossini's "Stabat Mater" was, as usual, in the ascendant. The Sacred Harmonic Society, the Society of Concerts for the School of Religious Music, and other associations, were in the field, besides the selections at the Conservatoire and at M. Pasdeloup's concerts. At the last-mentioned locality (the Cirque d'Hiver) the "Requiem" of Herr Brahms was heard for the first time in Paris; the "Gallia" of M. Gounod was also given. At the Conservatoire a new work by M. Gounod was produced on Good Friday, "La Salutation Anglaise," for soprano solo (Madame Barthe-Banderali) and chorus: it is a hymn to the Virgin, fully scored, and ably too, as may be supposed. The "Ave Maria" of Cherubini was also performed, under the direction of M. Lamoureux, as also a chorus from Mendelssohn's

"St. Paul." But it seems strange that the scheme of this "Concert Spirituel" should also comprise Mendelssohn's Symphony in A minor, the "Der Freischütz" overture of Weber, and the Violin Concerto of Beethoven, played by Señor Sarasate, the artist from the Basque Provinces. At the Sainte Chapelle, on the Lundi-Saint, in presence of the ex-Queen of Hanover, the Countess de Paris, and the Duchess de Chartres, the programmes included the "Lamentation" of Allegri, the "Improperii" of Palestrina, the "Ave Maria" and "Pater Noster" of Niedermeyer, the motet, "O Jesu Christe," by Van Berchem. The most remarkable productions of the Holy Week were those at the Concerts du Châtelet, under the direction of M. Colom: the one was the first act of a Biblical drama, "Samson," the book by M. Ferdinand Lemaire, and the music by M. Camille Saint-Saëns; and the other a short cantata, "Jésus sur le Lac de Tibériade," by M. Gounod. M. Saint-Saëns has a high reputation in Paris as one of the most rising composers of the period, also as the organist of the Madeleine, and as a pianist. His skill in the last-mentioned capacity has been recognized at the Musical Union Matinées of Mr. Ella. "Samson," which was first called "Dálila" (probably to distinguish it from Handel's oratorio), will be a work of large proportions, for the first act occupies five scenes, choruses by Hebrews, old and young, juvenile Philistines, a martial solo of Samson, a dramatic duet, in which he kills Abimélech, an air of the High Priest, a hymn of joy, a trio between Dalila, Samson, and an aged Hebrew, and a seductive *arioso* by Dalila. The music did not produce any great effect, for the composer had adopted the Wagnerian theory and made the vocal parts quite subservient to the orchestral ones, which are very complicated, and in a style, as one critic writes, which "n'est pas très-accessible aux masses." Mdlle. Emilia Bruant sang the music of Dalila, M. Caïsso that of Samson, and MM. Couturier and Taskin had subsidiary parts.

M. Gounod's cantata was quite of the opposite school to that of M. Saint-Saëns. The composer of "Faust" has treated his theme devotionally and melodiously: his instrumentation is of the Mozartian type, graceful, flowing, and yet descriptive. There is an orchestral prelude, depicting the embarkation of Jesus with his disciples, followed by the storm, the chorus of frightened disciples, the soothing words of the Saviour, and a final choral strain of jubilant import. M. Manoury made the recitatives. Beethoven's "Choral Symphony" and Mendelssohn's "Athalia" overture were included in this concert of the artistic association.

It must be added that the second performance of M. Massenet's "Mystery Eva," on the Holy Tuesday, quite confirmed the favourable opinion expressed at its production by the "Harmonie Sacrée" in the Cirque des Champs-Élysées. Selections from Handel's "Messiah" and "Alexander's Feast" and M. Gounod's "Gallia" were included in the programme.

Musical Gossip.

AT the Crystal Palace Concert, this afternoon (the 3rd inst.), Mr. Macfarren's Violin Concerto will be played for the first time at Sydenham by Mr. Carrodus. Dr. Von Bülow will give a pianoforte recital next Wednesday, and in the evening the third concert of the British Orchestral Society will take place. On Friday, the Sacred Harmonic Society will perform Handel's "Israel in Egypt," conducted by Sir Michael Costa; and on the 10th (Saturday), the first afternoon New Philharmonic Concert will be given. In the evening, the Royal Society of Musicians will celebrate its 137th anniversary by a banquet, Lord Beauchamp in the chair. Her Majesty's Opera will be opened at Drury Lane the same evening.

AT the two so-called Grand National Concerts in the Royal Albert Hall on Easter Monday there were programmes of ballads, glees, and part-songs, with organ solos, by composers native and foreign, which seemed to suit the holiday people.

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THE performances of Rossini's 'Stabat Mater', and selections from the 'Messiah' and other oratorios, which were to have been given at the Holborn Amphitheatre, Sanger's Amphitheatre, and the Standard Theatre, on Good Friday, were, as we have noticed elsewhere, prohibited by the Lord Chamberlain two days before, and the suddenness of the prohibition has entailed serious loss on the speculators. What is illegal in Lambeth is legal on Good Friday at Sydenham; and at the Crystal Palace, which is out of the Lord Chamberlain's jurisdiction, the customary annual concert of sacred selections took place in the Great Handel Orchestra, conducted by Mr. Manns, with Mesdames Lemmens, Sinico-Campobello, and Patey; Mr. Santley, and Signor Foli, as chief solo singers; Mr. Levy on the cornet-à-pistons; Mr. J. Coward at the organ; and the band of the Coldstream Guards, under Mr. F. Godfrey's direction. The audience (congregation?) joined in the 100th Psalm, the Evening Hymn, "Abide with me," and in the National Anthem.

LONDON is without a National Opera-house, and yet we learn from the provincial papers that two bands of wandering English singers began tours on Easter Monday—that of Mr. Carl Rosa in Dublin, and the other of Mr. Charles Durand in Norwich. No less than twenty-six artists are named as leading solo singers, so that there is no scarcity in the operatic market. Mr. Rosa has imported some British vocalists who have been singing in Italy, namely, Miss Louise Durand, from the Milan Scala, a soprano, and Mr. Packard, from Reggio, a tenor. Miss Annie Williams, hitherto known as a concert singer, takes to the stage; the *début* of Miss Julia Gaylord is also promised. Mr. Rosa has also in his troupe, Miss A. Goodall, the contralto; Messrs. Nordblom, E. Cotte, Celli, A. Howell, Ludwig, Aynsley Cook, &c. Mr. Santley will join the company next September, when Mr. Rosa will begin a season of English Opera at the Princess's Theatre. Mr. Santley's services for concerts and oratorios will be lost during his year's engagement with Mr. Rosa.

For the opening festival of the Alexandra Palace, on the 1st of May, an orchestra of 150 picked players, a military band, and a chorus of 1,000 voices have been engaged. Sir Michael Costa will be the conductor, and the solo singers will be the principal artists of Her Majesty's Opera.

SIGNOR SCHIRA requests us to state, that although the story and names of the four principal characters are taken from the same romance as 'Niccolò de' Lapi,' produced at Her Majesty's Theatre in 1860, his new opera, 'Selvaggia,' successfully produced at Venice, has nothing in common with the London work. The plot is entirely different, and the music is new from the first to the last note of the score. Signor Cimino wrote the libretto of 'Selvaggia,' which is in three acts with a prologue.

HERR KARL GOLDMARK's first essay in the lyric drama, at the Imperial Grand Opera-house in Vienna, is one of great promise, as he has aimed at originality and has preserved a consistently Oriental type in his setting of Herr Mosenthal's four-act libretto, the 'Queen of Sheba'; in the accompaniments and in the ballet music, this Eastern colouring is striking, but it becomes dull and monotonous in the vocal parts. The incidents turn on Sheba's visit to Solomon, during which she contrives to turn the brain of Assad, although he is betrothed to Sulanith, the daughter of the High Priest. Assad is banished for blaspheming in the Temple to the Desert, where he is joined by Sulmaneth, and the lovers are reconciled only to die, Assad being cured of his infatuation for the Queen, who quarrels with Solomon. There is a superb *mise en scène* for the work, which is to be mounted also in Berlin; the cast in Vienna includes Mesdames Wilt (Vilda) and Materna; Herren Walter (tenor), Back (baritone), and Rokitansky (bass). Herr Mosenthal's book is, however, as heavy and uninteresting as that of MM. Barbier and Carré, who wrote for M. Gounod the libretto of 'La

'Reine de Saba,' which was brought out in 1862 at the Grand Opéra in Paris, and was soon shelved, the oppressiveness of the subject having infected the composer, although there are some fine numbers in the score.

We regret to hear of the death, at the age of forty-three, of Ferdinand Laub, the famed violinist. He was born in Prague, and educated in the Conservatoire of that city. His playing at the Musical Union in 1851, when in his nineteenth year, will not be forgotten. The certainty of his execution, the firmness of his tone, and the truthfulness of his intonation, placed him in the first rank of executants. He settled in Russia, and became Professor of the Moscow Conservatoire, a post which he resigned in 1873, owing to ill health. He had gone the round of the European musical capitals with signal success. He died on the 17th ult., after a long illness.

HERR ROBERT EMMERICH has produced 'Van Dyck,' a new opera, at Stettin. Herr Nessler will soon bring out his new grand opera, 'Irmengarde,' based on the legendary history of Charlemagne, at Leipzig. A new opera, 'The Cross of Gold,' by Herr Ignace Brull, of Vienna, has been accepted for the Berlin Imperial Opera-house. Four new operas are promised for the Dal Verme Theatre in Milan, which was to be re-opened this Easter, with the 'Africaine.' To learn that Weber's 'Der Freischütz' has failed at the Fenice, in Venice, from defective execution, will not surprise the amateurs who witnessed the massacre of the work at the Salle Ventadour, in Paris, last January. One of the streets in Berlin is to be named 'Handel,' at the request, it is stated, of some distant relation, who applied to the German Emperor.

HANDEL'S 'Judas Maccabæus' was performed, for the first time in Brussels, on the 21st ult., by the Conservatoire, under the direction of M. Gevaert, the Principal of the Institution.

DRAMA

CRITERION THEATRE, Regent Circus—Spurs and Pond, Sole Proprietors and responsible Managers.—Every Evening, at Eight, the new *Comic Opera* by Charles Leecoy, *LES PRES SAINT-GERVAIS*. Produced with the direction of Mrs. W. H. Liston, Conductor. Mr. F. Stanislaus, Principal Artist: Madame Pauline Rita Rose, Mrs. F. Stanislaus, Emily Thornton, Mrs. Rose, Mr. F. Stanislaus, Fanny Comell, Helen Gough, Granville Manning. Prices of Admission: Private Boxes, from 11s. to 30s.; Stalls, 7s. 6d.; Dress Circle, 6s.; Pit, 2s.; Amphitheatre, 1s.—Doors open at 7:30; commence at 8.—Box-office open daily from Ten to Five. A Morning Performance every Saturday at Two o'clock. Acting Manager, Mr.

THE WEEK.

OPÉRA COMIQUE.—'La Famille Benoiton,' Comédie, en Cinq Actes. Par M. Victorien Sardou.

GAIETY.—‘Rose Michel,’ a Drama, in Five Acts. Adapted from the French by Mr. Campbell Clarke.

GLOBE.—'The Guinea Stamp,' a Domestic Drama, in Three Acts.

ROYALTY.—‘Trial by Jury,’ a Dramatic Cantata. By A. Sullivan and W. S. Gilbert.

ST. JAMES'S.—‘Conrad and Medora,’ a Burlesque. By the

late Wm. Brough.

PERFORMANCES of French comedy have re-commenced in London with a representation at the Opéra Comique of 'La Famille Benoiton.' The choice of a piece with which the English public is familiar is probably assignable to a design on the part of the management to exhibit the company with which it commences its season. Few plays have a greater number of clearly defined and effective characters. Each of the money-seekers its action presents follows, after a different fashion, a remote and unattainable good, to which he sacrifices the happiness within his reach ; and each of the types of feminine audacity and extravagance it supplies worships with different observances at the shrine of a different folly. This merit, one of the rarest in comedy, is, unfortunately, almost the sole that 'La Famille Benoiton' can claim. Its plot is out of keeping with the treatment. As in the quartos of Sir Benjamin, a "neat rivulet of text

meanders through a meadow of margin." Plot and workmanship together remind one of a poor picture enclosed in a massive and richly-ornamented frame, that makes only the more transparent the poverty of its design and the meanness of its execution. As a satire, 'La Famille Benoiton' is illogical and inconclusive; as a drama, it is a failure. Its success with the public is due to the vigour with which the characters are sketched, a certain measure of cleverness in the dialogue, and the vivacity and bustle of the action.

The company with which M. Pitron commences is about equal to that to be met with in a provincial French town, such as Rouen or Le Havre. M. Roger, who plays *Champrosé*, has both breadth of style and intensity; and Madama Irma Baitig (*Clotilde*) has a correct and effective elocution. The other members of the company call for little comment. MM. Schaub and James are fair representatives of bourgeois life and manners, and M. Montlouis is a respectable *jeune premier*. Inhabitants of a capital which can support two Italian Operas may wonder why, in the matter of French plays, London is to sink to the level of a second-rate continental town. The answer is ready. Make French plays as fashionable as opera now is, be prepared to pay for the best talent, and to support a spirited manager with a handsome subscription, and performances of the highest class can be obtained. Strong as is, however, the taste for French plays among the cultivated classes, it has not yet become so wide spread as to render imperative the presence of those who, in their amusements, follow fashion instead of their inclinations. Home-keeping in their habits like the rest of their nation, French actors of reputation require high terms to woo them from their country. A management may afford to pay the price required to a star whose presence shall make more obvious the blankness of the theatrical firmament, but cannot secure a company such as amateurs of art desire to see. The year of the siege has spoiled us with regard to French plays. So sated did we become, that a company like that of the Vaudeville was allowed to visit London and return with a knowledge of every species of defeat and mortification. Until the fashionable or art-loving world calls in earnest for high-class performances, such representations as are now given are all we have a right to expect.

The Easter novelties are unimportant. A version of 'Rose Michel,' produced at the Gaiety, scarcely escaped *fiasco*; and a domestic comedy at the Globe seems intended as a foil to the bright and popular burlesque which follows. The miscarriage of 'Rose Michel' is calculated, at first sight, to surprise those who know that the original obtained, early in the year, a complete success at the Ambigu Comique, and that the representations are still attended in Paris. There is, however, a wide difference between the conditions under which the piece is produced in the two capitals. In Paris there is a public which will endure to be wearied if its patience is in the end rewarded, and there is acting which can triumph over Dullness itself. In London, on the contrary, the audience is intolerant of explanations and unskilled in psychology. Its impatience in these respects is the more pardonable, as the chances are few that any unexpected display of good humor would

meet with proportionate reward. Able and conscientious actors are not wanting, but there are few who by mere force of intellectual ascendancy, so to speak, can electrify an audience. Since the days of Robson, indeed, the experiment has rarely been attempted. Madame Fargueil's great effect as *Rose Michel* is obtained with little apparent effort, the actress during a great portion of the scene holding a quiet and, apparently, not too important conversation with her daughter. Mrs. Gladstone, who made her first appearance in London as *Rose Michel*, is far from being a Fargueil. Not for a moment did she hold the sympathies of her audience. The most striking evidence of failure consisted in the fact, observable enough, that during the scene which should have arrested the public and insured the success of the play, the attention was scarcely directed to the stage. Something more than acting is, however, at fault when a result like this is obtained. Mrs. Gladstone has obvious gifts, which render a reception of this kind a probable loss to the stage, and an unexpected calamity for herself. '*Rose Michel*' is too French in sentiment to prove thoroughly sympathetic or comprehensible to an English audience. Desire to provide her daughter with a trousseau will not justify a woman, according to English ideas, in robbing her husband; nor is a man likely to inspire a large measure of interest who seeks to obtain possession of a married woman by purchasing her husband's abandonment of his claims. Here are, however, two important portions of the story of '*Rose Michel*'. Proof how deeply rooted in England is the feeling against any sentimentalizing of intrigue with a married woman is afforded by the fact that works so spirited and so dramatic even as '*Le Chevalier de Maison Rouge*' have never obtained a foot-hold upon the stage—a circumstance one would suppose that might lead censors of the drama to let well alone. French subjects in general require delicate treatment to fit them for the English stage, and pieces illustrative of eighteenth-century manners, in spite of the success of '*Les Deux Orphelines*', the action of which is synchronous with that of '*Rose Michel*', offer special difficulties to the adapter. Those faults of construction, those violations of probability, which impair the original are all retained. There is something comic in the manner in which a man who has been instructed by Louis the Fifteenth to correct the vices of the younger nobility shuts his eyes to the evident possession by the heroine of the information he is burning to possess, or that in which a murderer is allowed, in course of an official inquiry, to "burke" the evidence that will lead to his conviction.

As the '*Guinea Stamp*' is an importation from America, it may be pardoned for presenting the English nobility in an unfavourable light. The apparent aim of the comedy is, by contrasting proletarian virtue with aristocratic vice, to illustrate the well-known lines of Burns, which supply the title. So [completely] has the author failed in his effort, that the lesson, if there is any, points in another direction, and shows that it is a decided mistake for a man to marry below his station. A gentleman belonging to what are called the "county families," espouses in Scotland a girl of low extraction, and finds he has been too im-

petuous. His friend, Lord Plateglass, suggests to him doubts whether a marriage of this kind is quite binding. The conversation is overheard by the girl's brother, a carpenter, who, to show, doubtless, his democratic tendencies and independent spirit, brings his tools with him into a drawing-room. A trap is laid for the husband, who walks into it in the simplest manner, and is compelled to acknowledge his wife in public,—a proceeding which it seems is conclusive of the validity of the previous ceremony. A quarrel and separation follow. After a year's absence, however, our hero returns, and matters are made up. Bright-haired Chloe, alias Madame de Chatenay, with whom there has been some flirtation in Paris, is dismissed, and the gates are opened to the rejected Lydia, with whom Horace, it is to be hoped, lives happily ever afterwards. The play is rubbish. '*Trial by Jury*', the musical cantata due to the joint labours of Messrs. Sullivan and Gilbert, is a thoroughly diverting production. Mr. Gilbert's aim has been to ridicule the sentimental influences which, in a "breach of promise case," are sometimes allowed to interfere with the course of justice. Attempts to burlesque the proceedings at our law-courts are not new to the stage. So whimsical and effective treatment of a subject of the class has, however, not been given. When the foreman of the jury bids the fair plaintiff rest her weary head upon his shoulder, and the judge invites her to shelter beneath his protecting wing, when the defendant states his case in song with the aid of a guitar, and the officers of the court discharge their duty in solemn recitative, a highly comic effect is produced. Mr. Sullivan's music is original and appropriate, and not wanting in dramatic expression. The whimsicality is accordingly a complete success.

'*Conrad and Medora*', a burlesque by the late William Brough, produced a score years ago at the Lyceum, with Mr. Toole, Miss Woolgar, and Miss Marie Wilton in the principal parts, has been revived at the St. James's, to which Miss Litton has now betaken herself with her company. Some additions have been made by Mr. H. S. Leigh. It is above the average of burlesque, so far as regards versification and the humour of its jokes, but is scarcely broad enough in style to have much chance of lasting popularity. Miss Hodson and Miss Litton play respectively *Conrad* and *Medora*, and reveal distinct talent for burlesque.

Dramatic Gossip.

THE suppression of the performances of sacred music on Good Friday by the Lord Chamberlain, is another manifestation of the intention of that nobleman not to let his powers rust. May it not be suggested to the managers of theatres in presence of the restrictions to which they are subject, that the servile adherence to a title so unmeaning as *Theatre Royal* seems to give a sanction to these interferences of a court official? The *Gaiety*, we believe, alone among London theatres, does not claim the adjective *Royal*. On the other hand, we have *Her Majesty's*, the *Queen's*, the *Princess's*, the *Prince of Wales's*, and the *Court Theatre*, names full of traditions of a time when royalty granted patents to theatres, and otherwise encouraged and supported them. Such Polonius-like measures as those of the successive Lord Chamberlains may be regarded as the price paid for the implied recognition. Managers will perhaps do well, however, in presence of the signs of the times, to pray for the maintenance of

the sway of the nobleman at present in office. They are certainly in the position of the old woman in the famous Greek anecdote, who was asked by Dionysius the tyrant why she alone supplicated the Gods to preserve him. "When I was a child," answered the old woman, "a cruel tyrant reigned over us. We prayed to be quit of him, and a worse came. When, in answer to our vows, he was removed, thou, a far worse, followed. Afraid that thou shouldst perish and make room for one yet worse, I send up my prayers for thy safety." In the newly-published speeches of Lord Lytton there is an eloquent appeal delivered in the House of Commons on the 31st of May, 1832, in which he speaks of the Lord Chamberlain's power over the theatres as almost unconstitutional. The denunciation, weighty as it is, coming from a man of mark in letters, is too long to quote in extenso. Speaking of the inutility of the office for the end it is intended to attain, Lord Lytton gives as a reason that "a censor sees only with the eyes of his contemporaries." He goes on to say in words, the spirit of which we have often repeated, "the only true censor of the age is the spirit of the age. When indecencies are allowed by the customs of real life they will be allowed in the representation of it, and no censor will forbid them. When the age does not allow them they will not be performed, and no censor need expunge them." The entire utterance has a robustness strangely contrasting with the visionary views and sentimental pleadings to which we are accustomed from those who claim a right to legislate upon literature and morals.

'*HAMLET*' has been revived at the Surrey Theatre with Mr. Creswick as Hamlet and Mr. Henry Marston as the Ghost.

The first appearance of Signor Salvini took place at Drury Lane on Thursday, as Othello.

'*LES INGRATS*', a drama in four acts of M. Jules Claretie, produced at the *Théâtre Cluny*, has obtained that most barren of triumphs known as a *succès d'estime*. The subject, not very fruitful in dramatic promise, is a quarrel between father and son. With growing bitterness Le Commandant Gerbaud, himself a man of scrupulous honour, watches his son develop into a scoundrel. When he sees him at last on the point of espousing a young and pure girl for the sake of renewing with her money the degraded pursuits in which he is arrested by want of means, Gerbaud interferes, causes the negotiations to be broken off, and after being, with difficulty, restrained from despatching his son with his own hands, compels him to retreat into the solitude in which penitence may be best cultivated. Interminable conversations interrupted the course of a not too interesting action, and the task of keeping the head of the piece above water was difficult for the actors. M. Laferrière played the father and M. Esquier the son.

AFTER trying vainly most forms of dramatic composition, the ill-starred Vaudeville has now fallen back upon the *revue*. The title of the latest novelty is '*La Revue des Deux Mondes*', the authors being MM. Clairville and Dreyfus. M. Saint-Germain, Mdlle. Darcourt, and Mdlle. Massin support the principal rôles. For once a success has been scored.

LOUIS-AMÉDÉE EUGÈNE ACHARD, news of whose death reaches us from Paris, has contributed to the stage a few plays, of which the best known are '*Donnant, donnant*' and '*Albertine de Merris*' (*Gymnase-Dramatique*), '*Souvent Femme Varie*' (*Odéon*), '*Souvenirs de Voyage*' (*Théâtre Français*), and '*Le Jeu de Silvia*' at the *Vaudeville*.

A PLACE in the dramatic Parnassus is reserved for M. Edgar Quinet, on the strength of a drama, in five acts and in verse, published in Brussels in 1853, and never acted. The title of this piece is '*Les Esclaves*'; its hero is Spartacus.

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